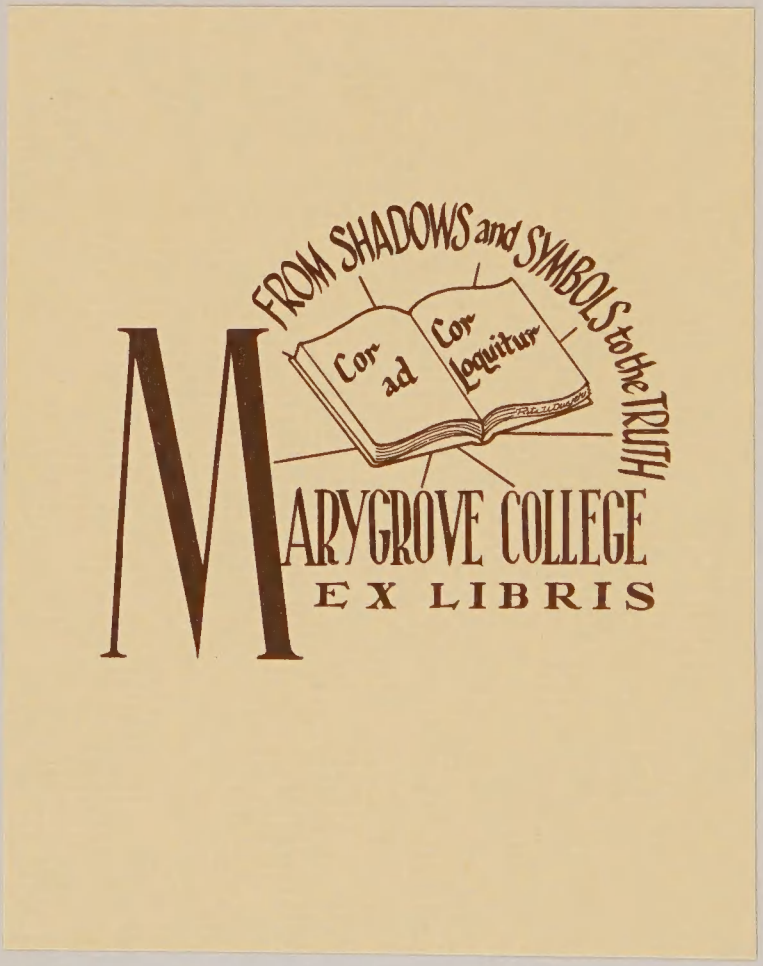

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Eulenburgs kleine Partitur-Ausgabe

A Monsieur Wladimir Davydoff

SYMPHONIE No. 6

H moll

⟨pathétique⟩

von

83262

Petr Il'ich Chaikovskiĭ

PETER JLJITSCH TSCHAIKOWSKY

Op. 74

Mit Vorwort von Max Unger

Erste Aufführung am 16. Oktober 1893
in St. Petersburg

Ernst Eulenburg, Leipzig / Wien

479

INHALT

Pag.

I. Adagio – Allegro non troppo 1

II. Allegro con grazia 71

III. Allegro molto vivace 101

IV. Finale. Adagio lamentoso – Andante 185

E.E. 3892

TSCHAIKOWSKI, SYMPHONIE NR. 6 (PATHÉTIQUE)

Die sechste Symphonie, Tschaikowskys letztes symphonisches Werk, wurde am 16. Oktober 1893 unter seiner eigenen Leitung mit nur mäßigem Erfolg in Petersburg zur Uraufführung gebracht; nur wenige Wochen später, am 6. November, raffte ihn die Cholera hinweg. Die Bezeichnung „Pathetische" stammt von Modeste Tschaikowsky, dem Bruder des Komponisten, doch hat sie dieser gebilligt und nachträglich selbst auf die Partitur geschrieben. Tschaikowsky hat dabei zweifellos vornehmlich an den ersten Satz gedacht, und da wieder an das erste Thema, auf das allein sie, streng genommen, nur paßt.

Obgleich das Werk mit dem langsamen Satze abschließt, findet man die althergebrachte Sonatenform im wesentlichen gewahrt. Der trauervolle Abgesang könnte als Vorahnung des nahen Todes seines Schöpfers gedeutet werden — der eigentliche Grund für die formale Abweichung ist möglicherweise kompositionstechnischer Art. Diese Abänderung der üblichen Satzfolge ist aber auch die einzige wesentliche Abweichung. Ganz nach klassischem Vorbilde gestaltet ist jedoch der nicht weniger stark erfühlte erste Satz; zu einem düsteren ersten Moll-Thema, dessen Anfangsintervalle übrigens ganz zufällig denen des Beginns der pathetischen Sonate Beethovens entsprechen, bildet ein lichtverklärtes zweites in Dur den äußersten Gegensatz. Des Lebens Sonnenseite zugewandt ist der leichtbeschwingte zweite Satz, eine Art Intermezzo; sein bis zum Schlusse festgehaltener $^5/_4$ Takt, ein Merkmal russischer Volksmusik, gibt ihm das besondere Gepräge. Der dritte besitzt, obgleich er die Stelle des Scherzo zu vertreten hat — und er beginnt auch gleich als solches — mancherlei Charaktermerkmale eines Finale; am meisten tragen Marschrhythmen von fortreißendem Schwung zu diesem Eindruck bei. Wie die ersten beiden Sätze, so stehen aber auch wieder die letzten in denkbarem Gegensatze zueinander: Nach toller Ungebundenheit und hochfliegendem Siegesjubel — Weltverneinung und Resignation.

Leipzig Max Unger

TSCHAIKOWSKY, SYMPHONY Nº6 (PATHETIC)

Tschaikowsky's sixth Symphony, (his last symphonic work) was performed for the first time and with only moderate success on Oct. 16th 1893 in St. Petersbourg, the composer himself conducting. A few weeks later on Nov. 6th he died of cholera. The title "Pathetic" was the invention of Modeste Tschaikowsky, the brother of the composer; the latter gave it his sanction however, and later, wrote it himself in the score. He was doubtless thinking of the first movement, and particularly of the first subject in that movement, the only theme to which, strictly speaking, the term applies.

Although the work finishes with a slow movement, the essential characteristics of the old-fashioned sonata form have been preserved. The mournful closing dirge might be interpreted as a foreboding of the master's approaching death, but the reason for the formal deviation from the rule is possibly one of the technique of composition. But this alteration of the customary sequence of movements is the only essential one. The deeply felt first movement is constructed after classic models; an ethereal second subject in the major key forms a striking contrast to the gloomy first subject in the minor, the opening intervals of which accidentally correspond to those of the beginning of Beethoven's Pathetic Sonata.

The sunny side of life is reflected in the winged second movement which forms a kind of Intermezzo. The fact that a $\frac{5}{4}$ rhythm is maintained throughout — a feature of Russian folk-music — gives it a special character. The third movement which takes the place of the Scherzo, and indeed begins like one, contains many features of a Finale; its marchlike rhythm, of impelling energy is conducive to this idea.

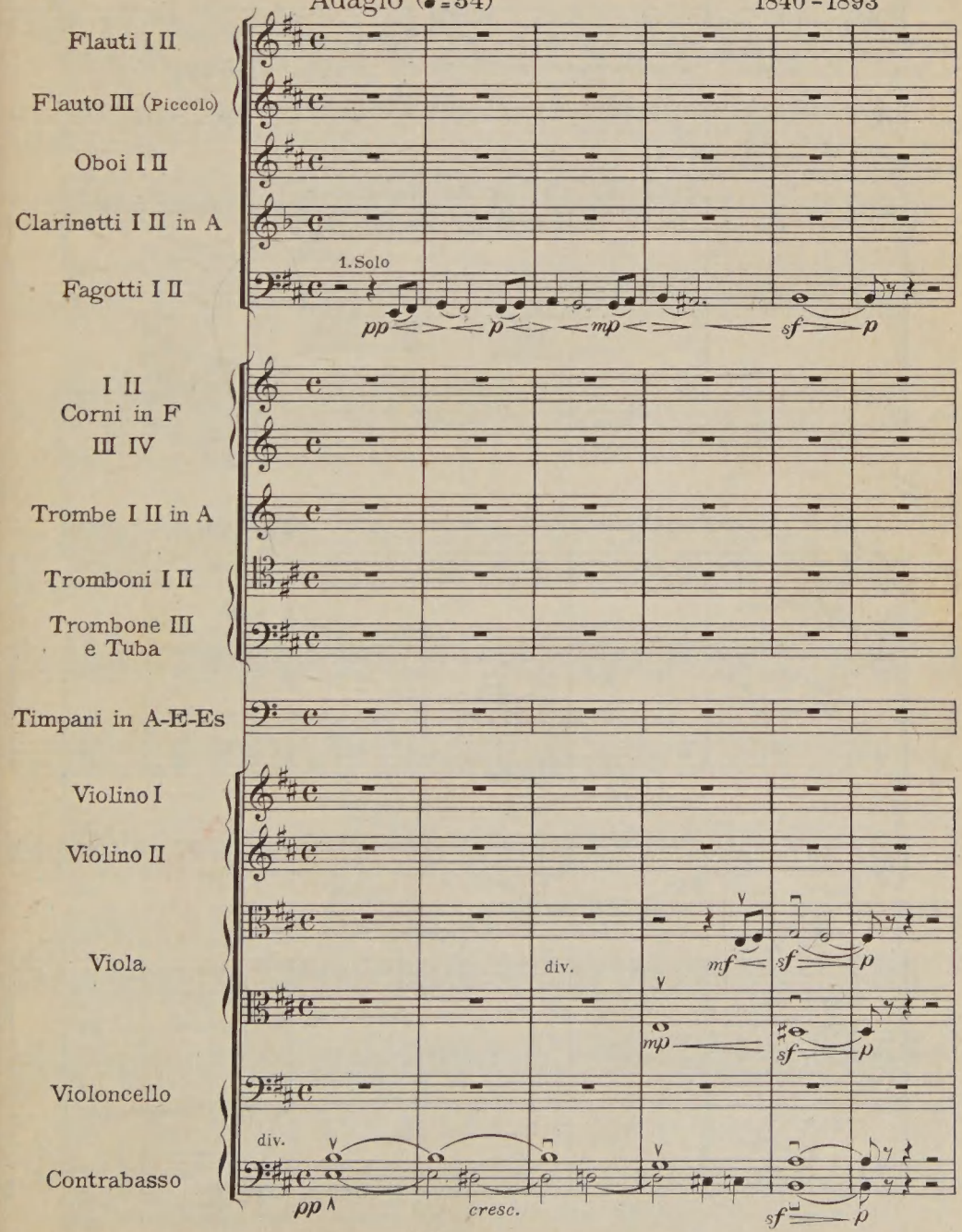
Like the two first movements, the third and fourth are strongly contrasted; after wild rist and cries of triumphant victory comes the discording of mundane things and complete resignation.

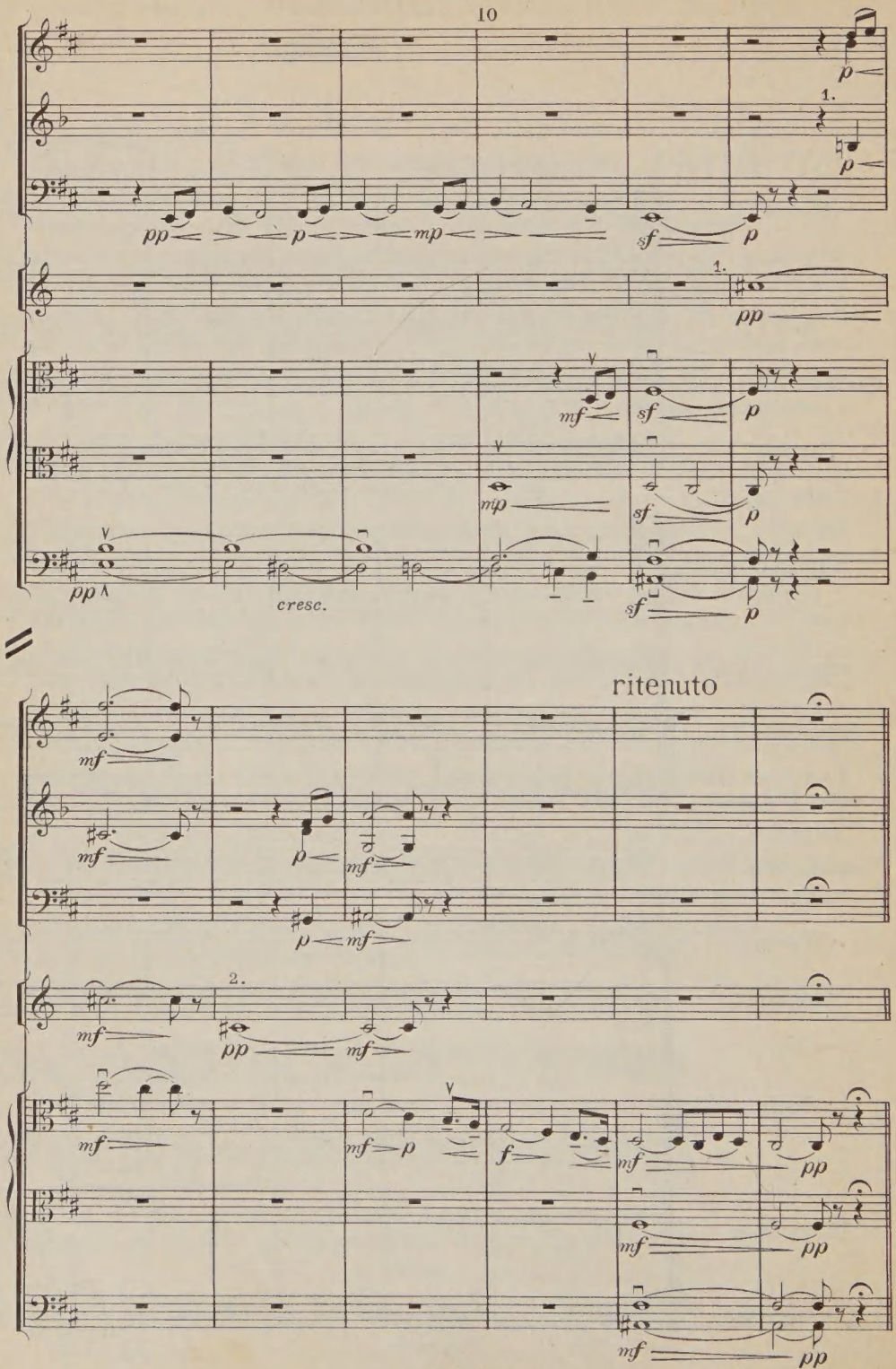
Leipzig **Max Unger**

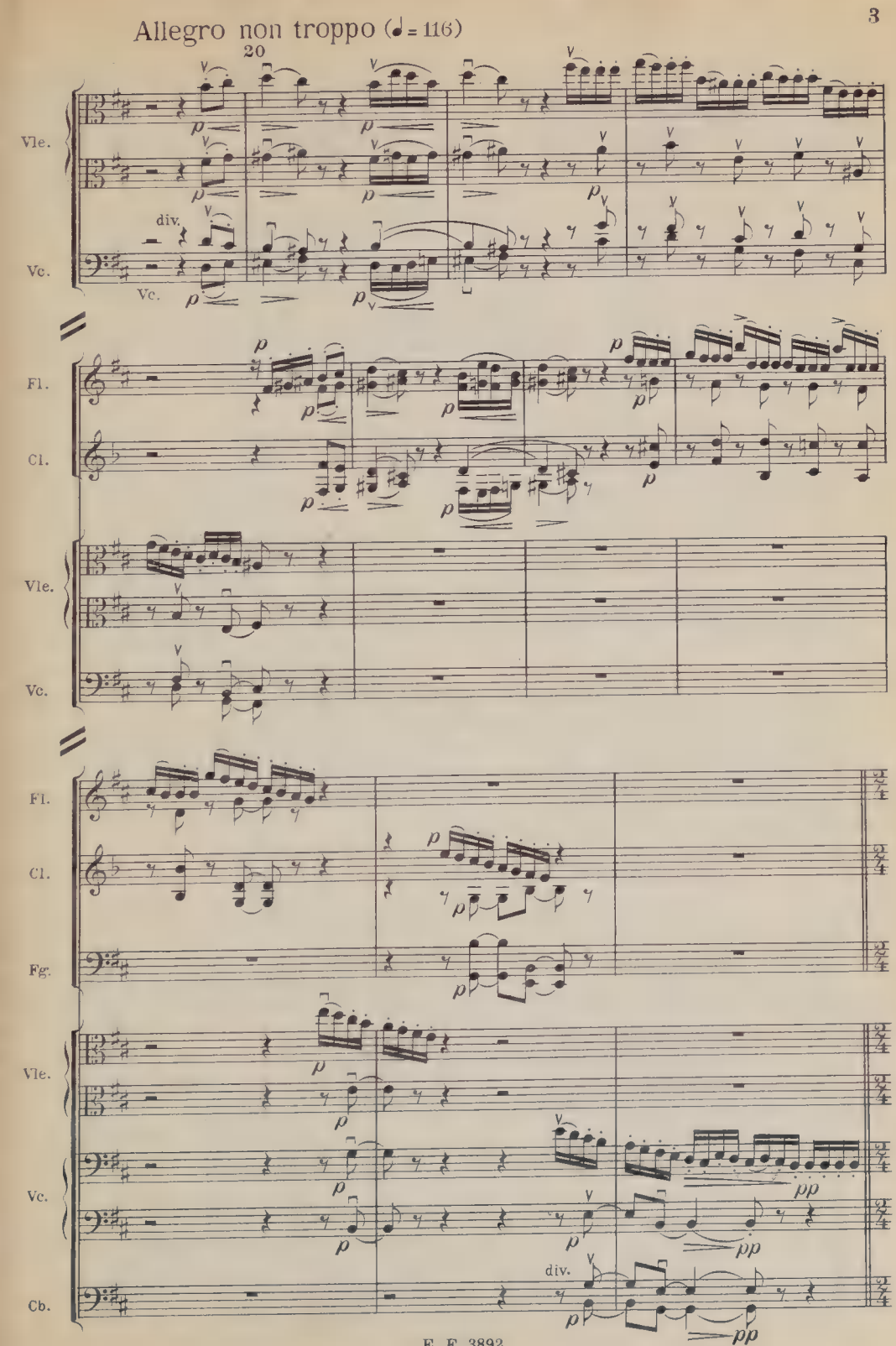
Symphonie Nº 6
(Pathétique)

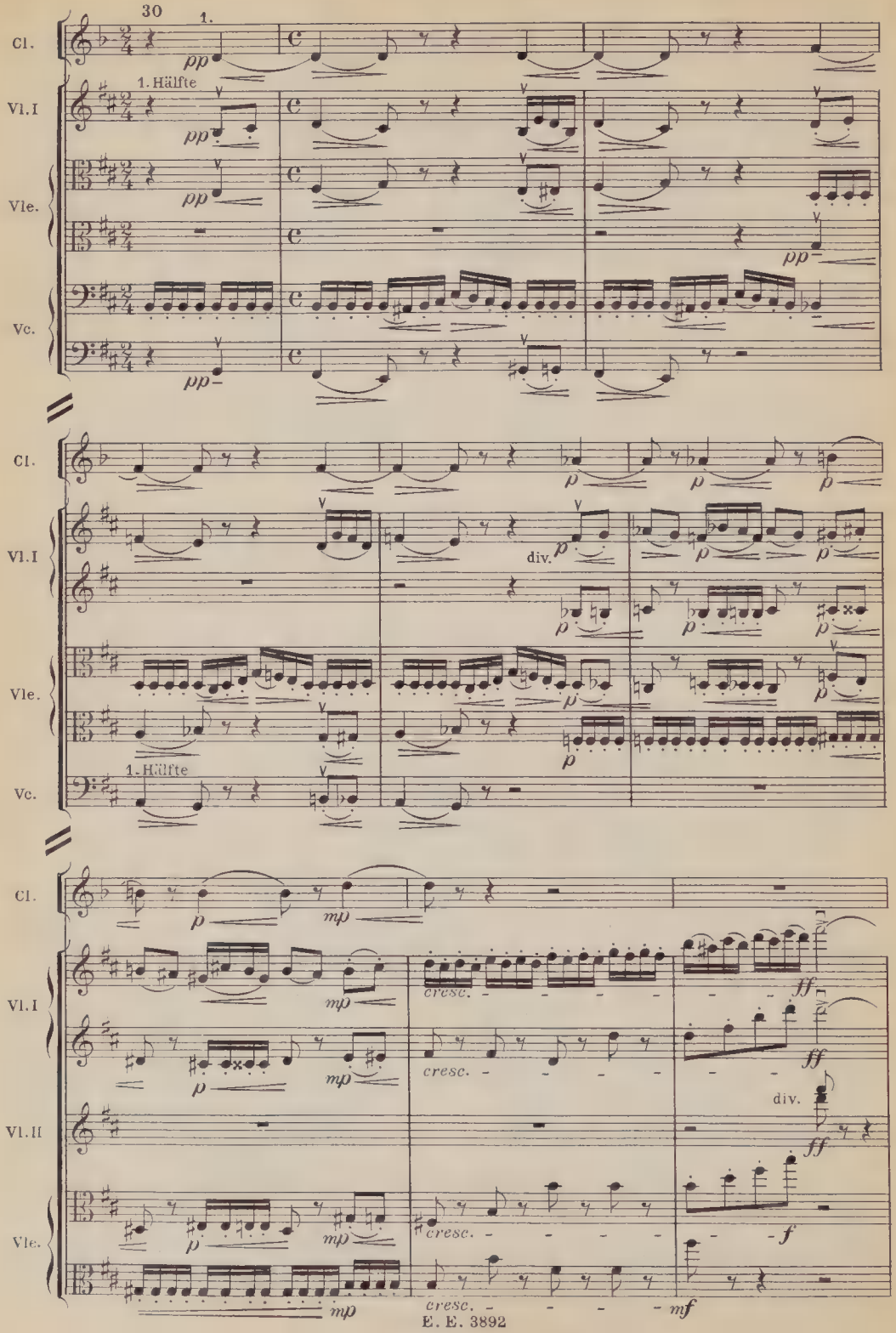
I

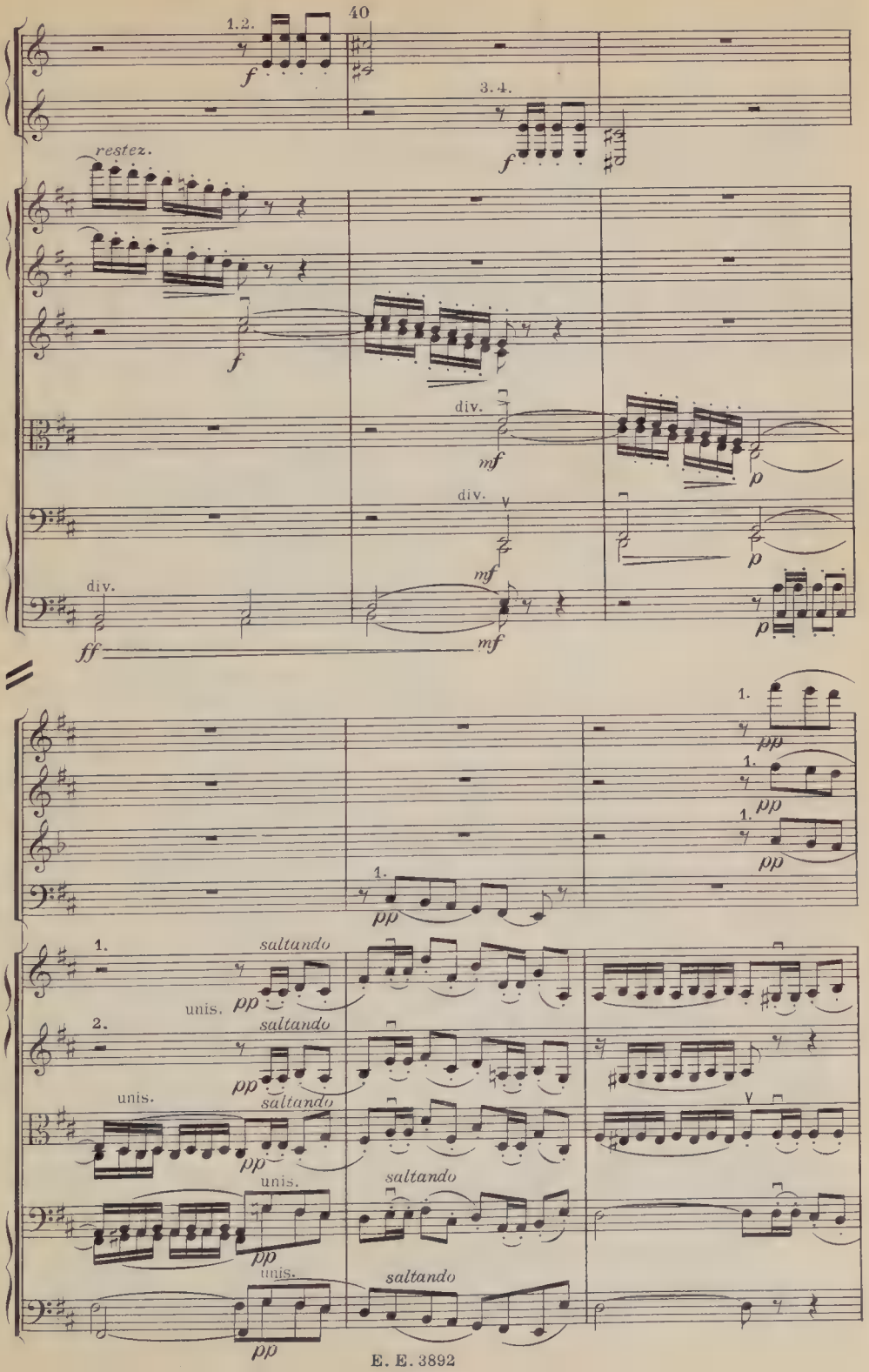
P. Tschaikowsky, Op. 74
1840 - 1893

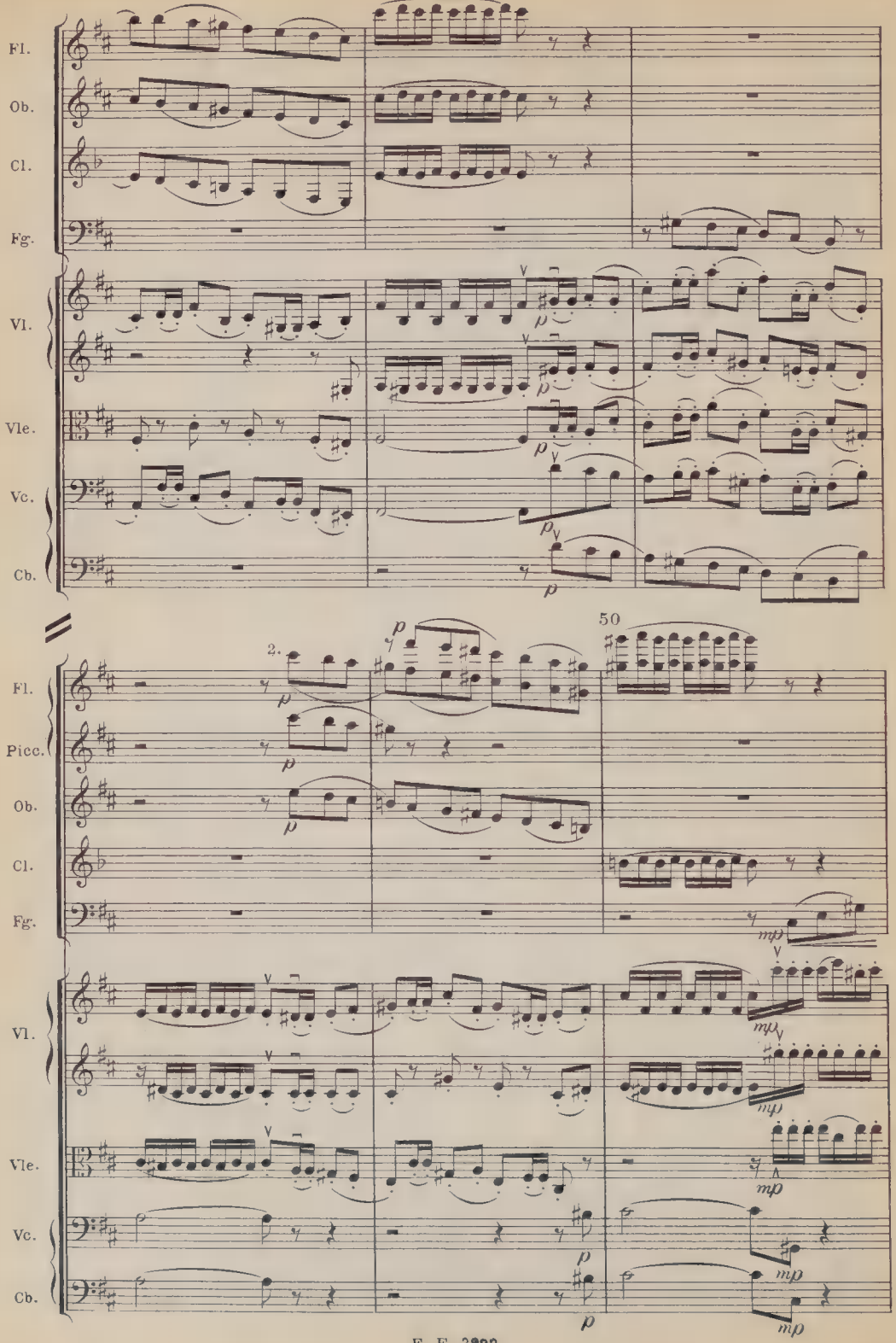


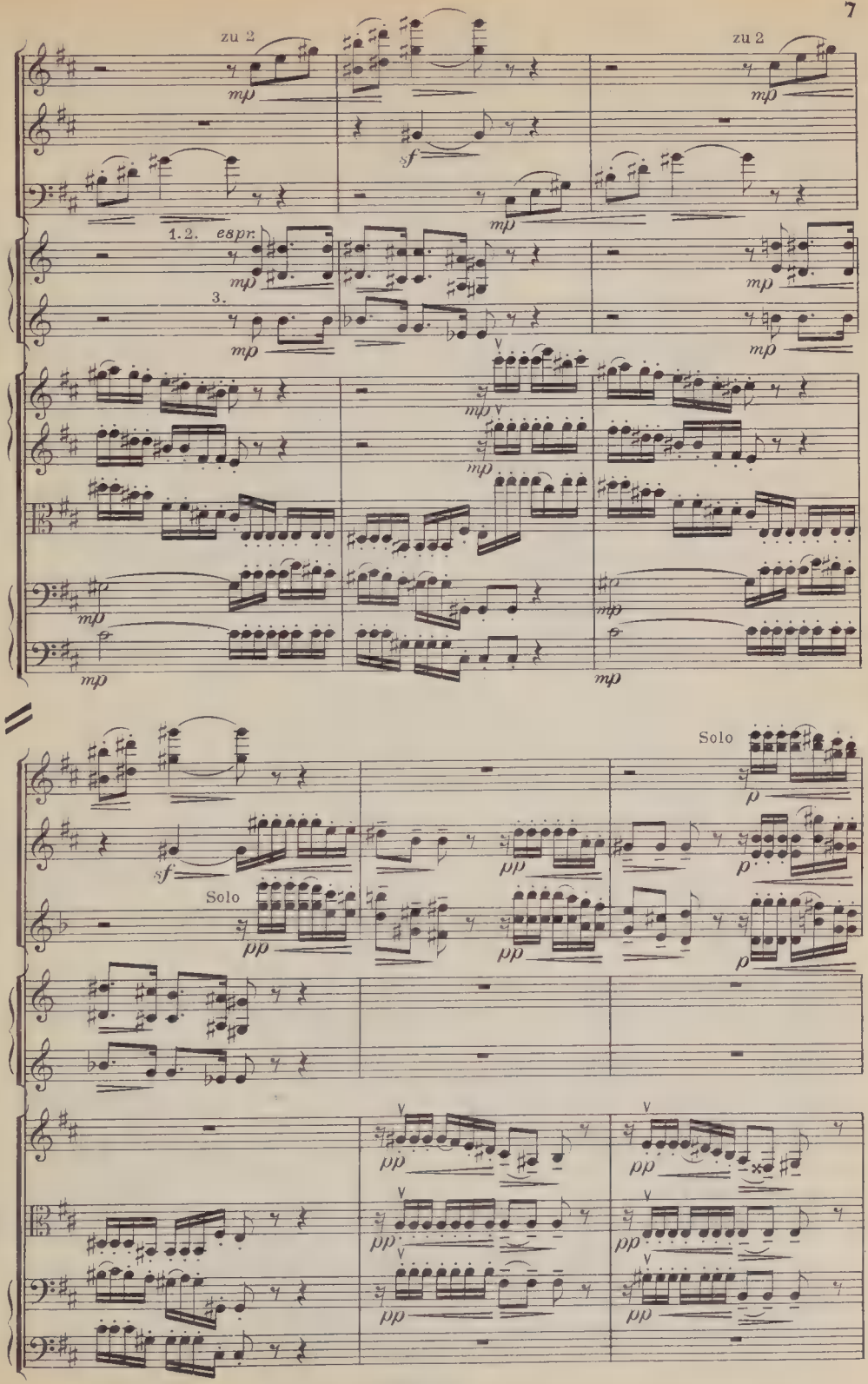

10
Ob.
Cl.
Fg.
Cor. (F)
Vle.
Cb.
1.
2.
cresc.
ritenuto

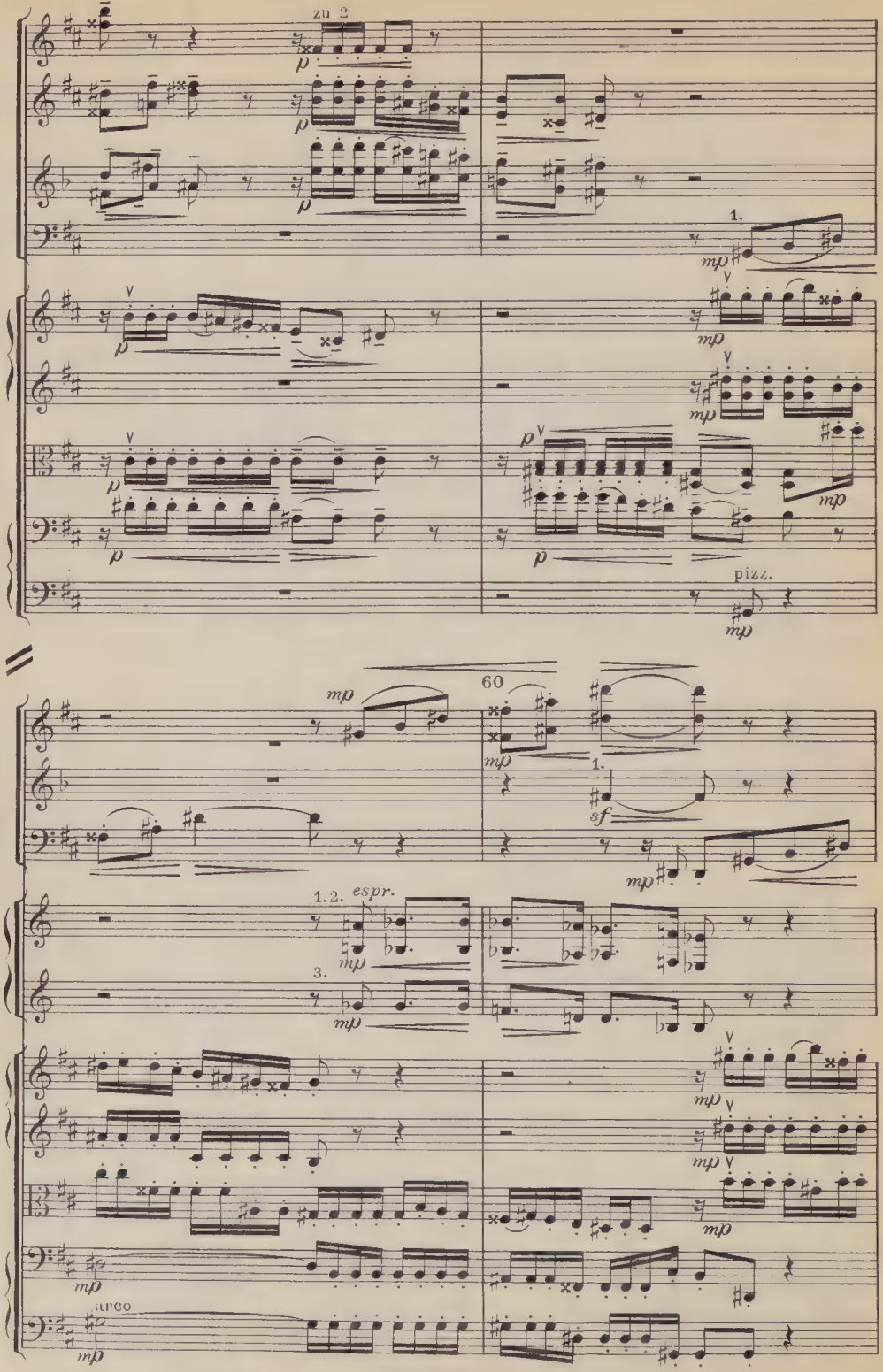

Allegro non troppo (♩= 116)
20
Vle.
Vc.
div.
Vc.
Fl.
Cl.
Vle.
Vc.
Fl.
Cl.
Fg.
Vle.
Vc.
Cb.
div.

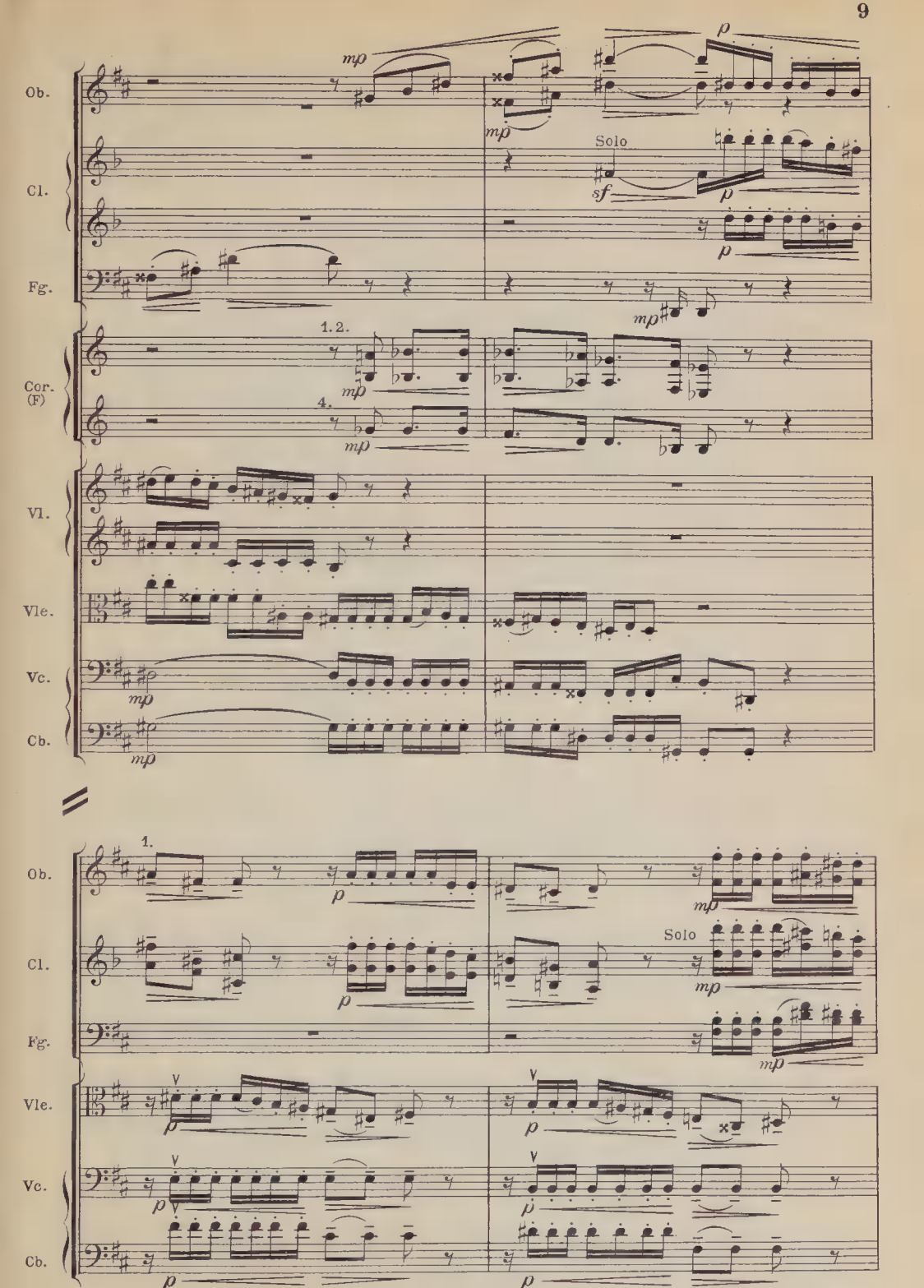

30
1.
Cl.
1. Hälfte
Vl.I
Vle.
Vc.
pp
div.
p
mp
cresc.
ff
f
mf

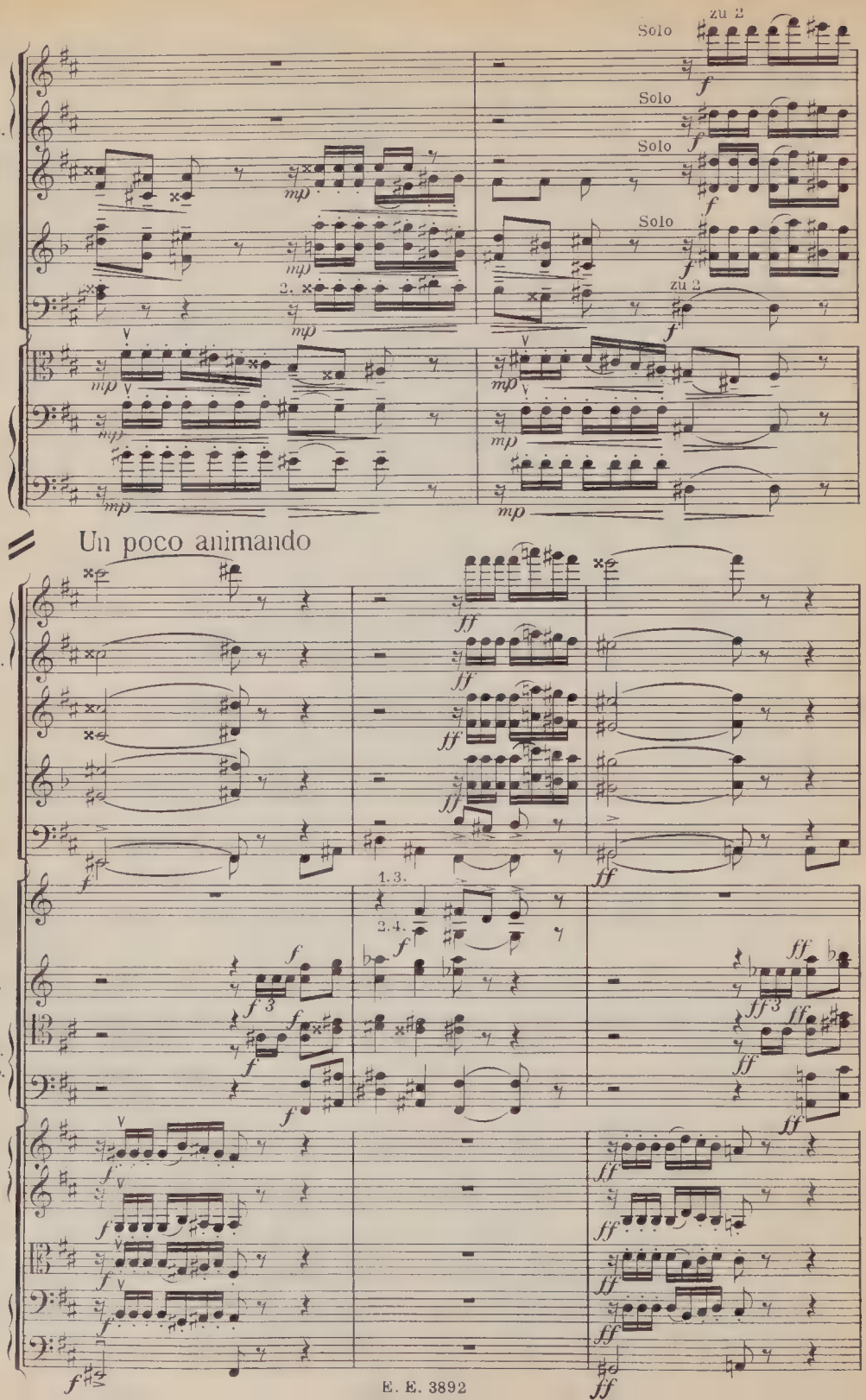

Cor. (F)
1.2.
40
f
3.4.
f
restez.
Vl. I
Vl. II
f
div.
mf
p
Vle.
div.
mf
p
Vc.
div.
mf
p
Cb.
ff
mf
p
Fl.
Ob.
Cl.
Fg.
1.
pp
Vl.
1.
saltando
unis.
pp
2.
saltando
pp
Vle.
unis.
saltando
pp
Vc.
unis.
saltando
pp
Cb.
unis.
saltando
pp

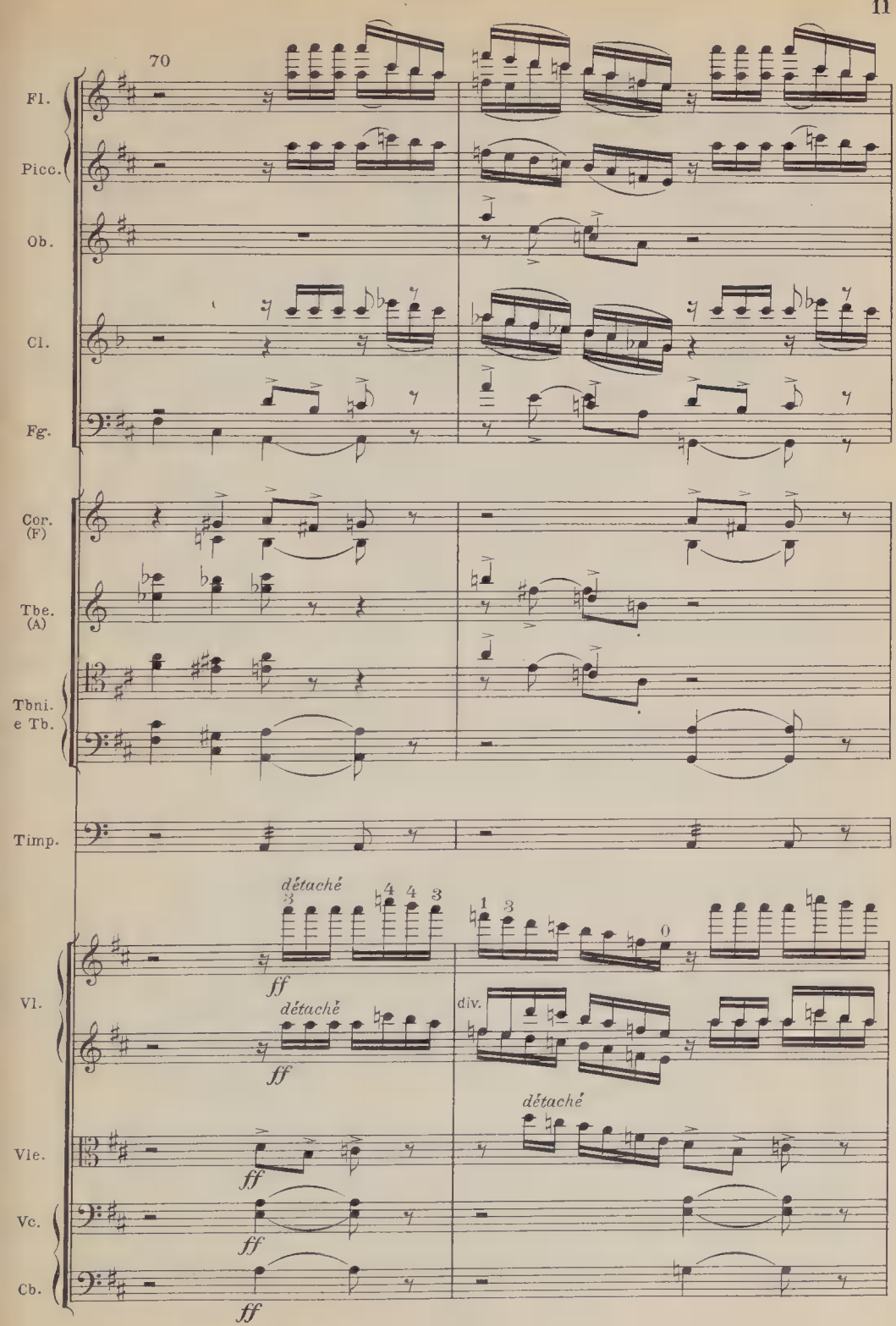

Fl.
Ob.
Cl.
Fg.
Vl.
Vle.
Vc.
Cb.
2.
50
Fl.
Picc.
Ob.
Cl.
Fg.
Vl.
Vle.
Vc.
Cb.

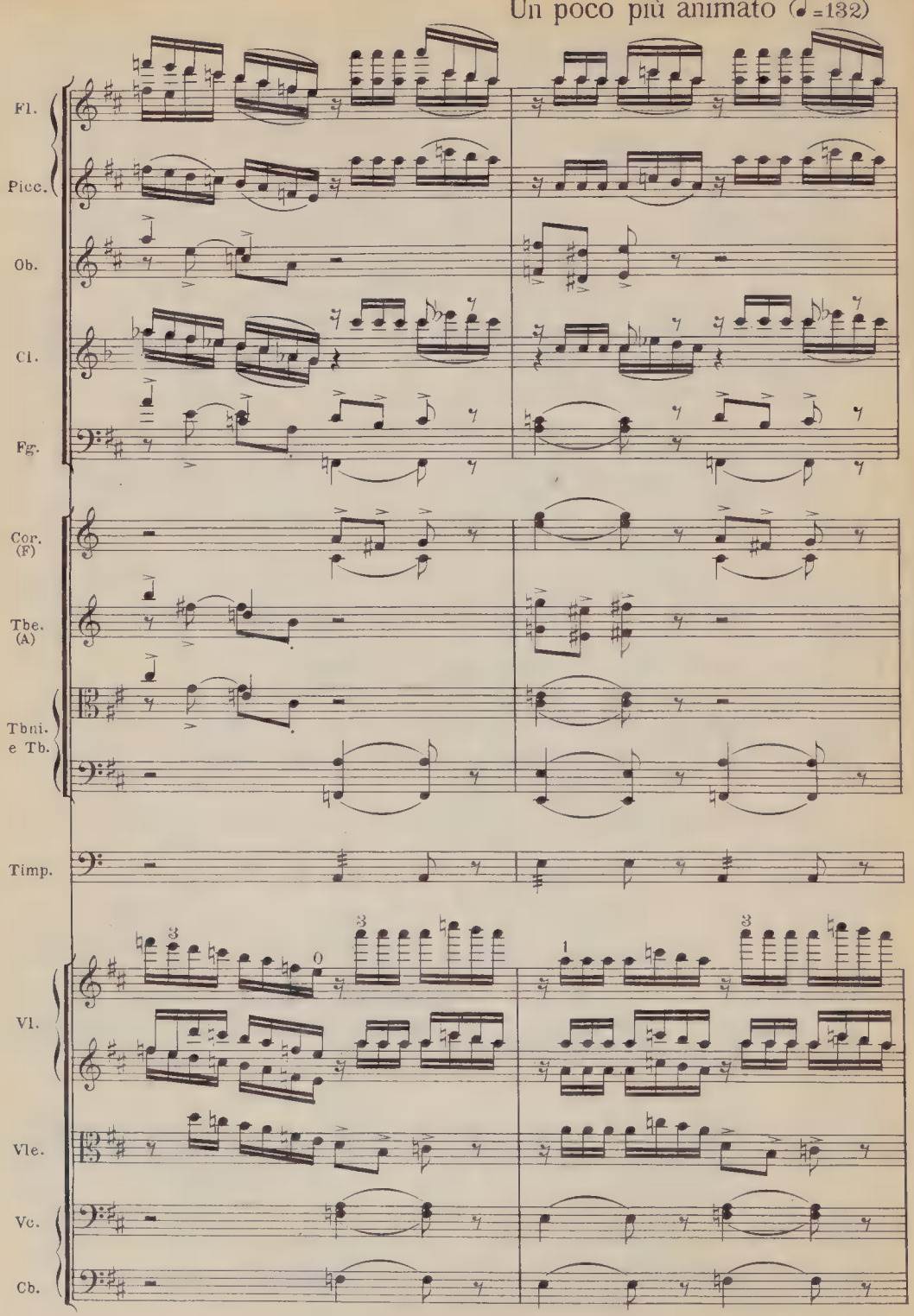

zu 2
zu 2
Fl.
Ob.
Fg.
1.2. espr.
3.
Cor. (F)
Vl.
Vle.
Vc.
Cb.
Solo
Solo
Cl.
Vl. I

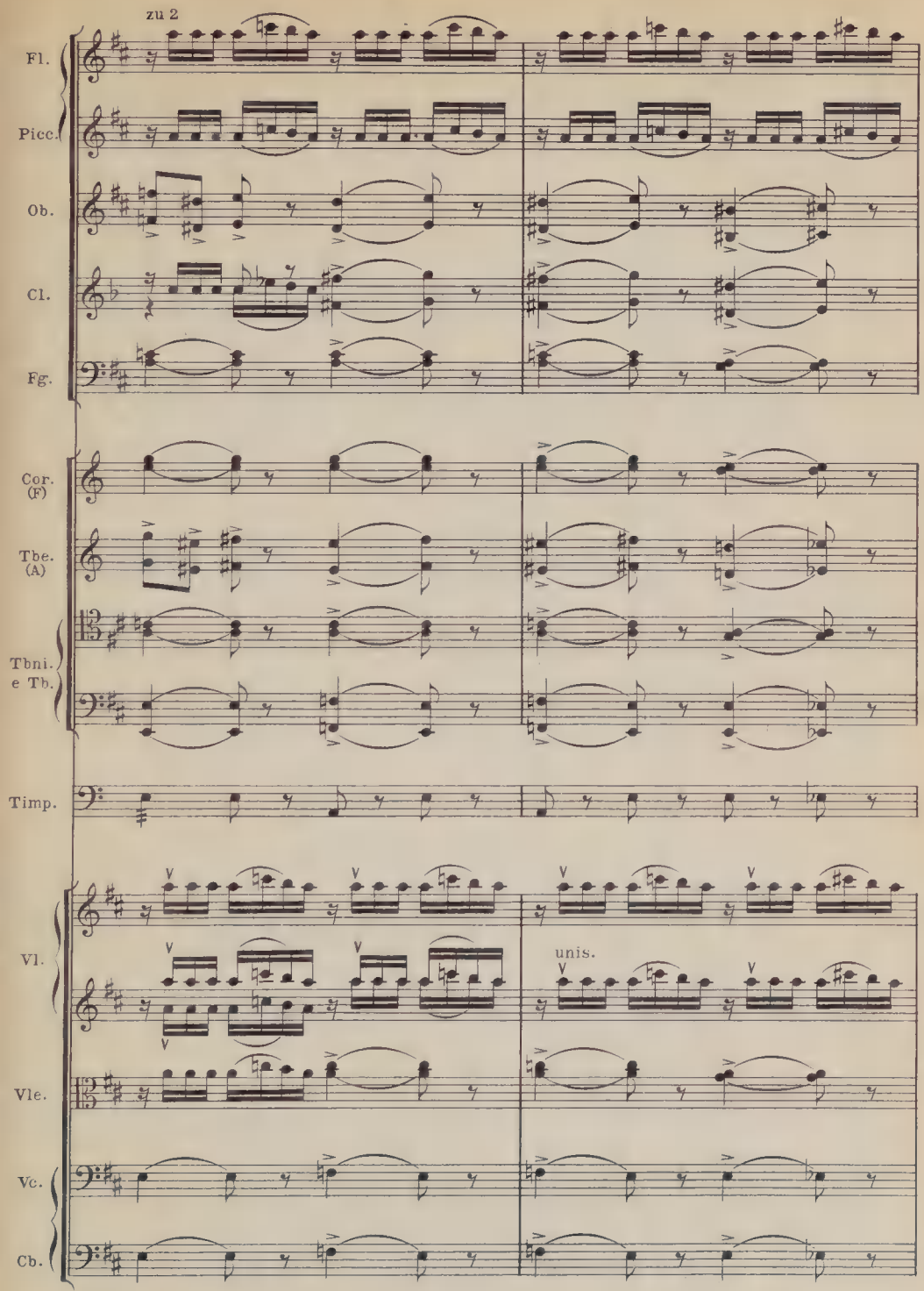

Fl.
Ob.
Cl.
Fg.
zu 2
Vl.
Vle.
Vc.
Cb.
pizz.
60
Cor. (F)
1.2. espr.
3.
arco

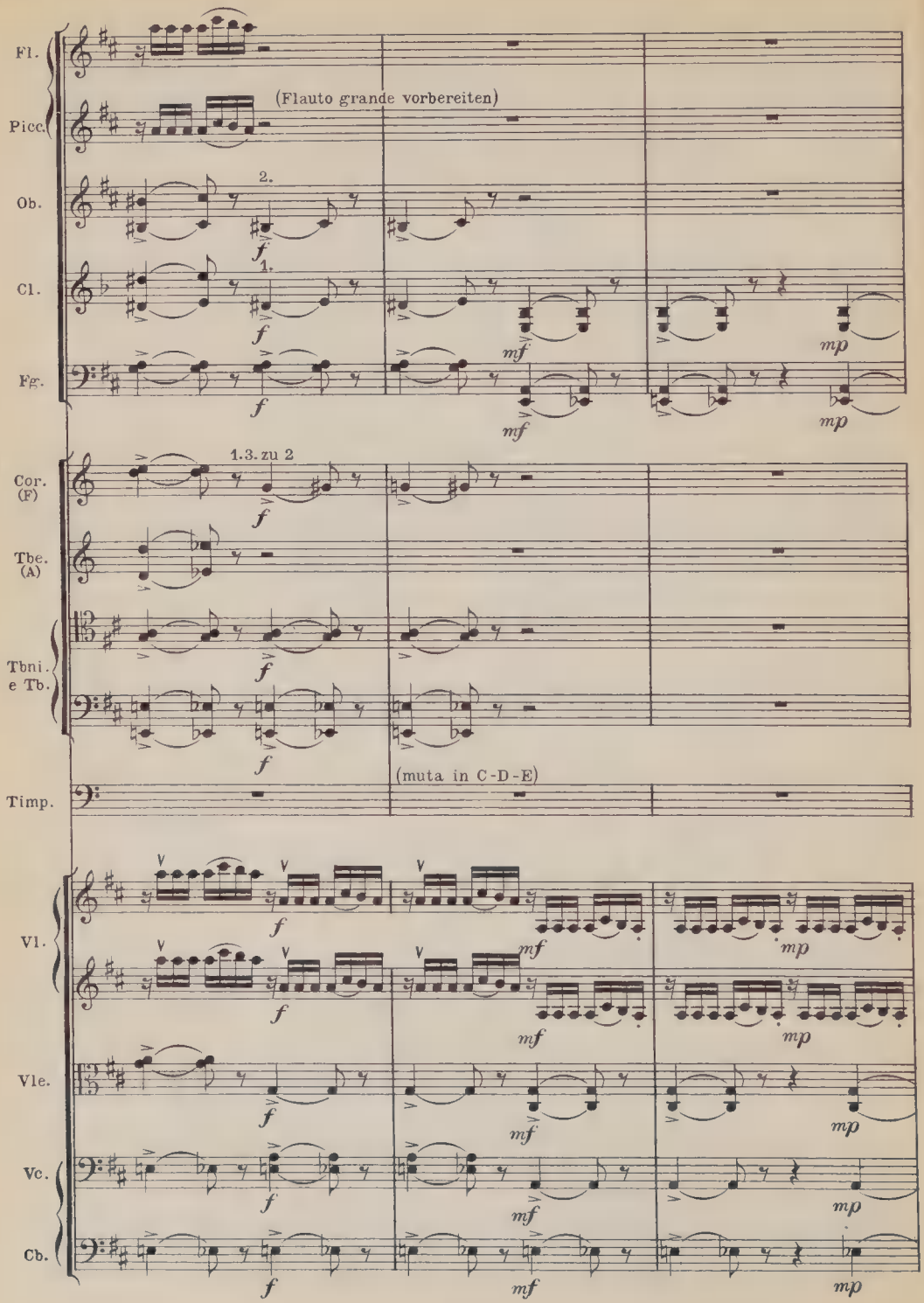

Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vle.
Vc.
Cb.
Solo
1.2.
4.
1.

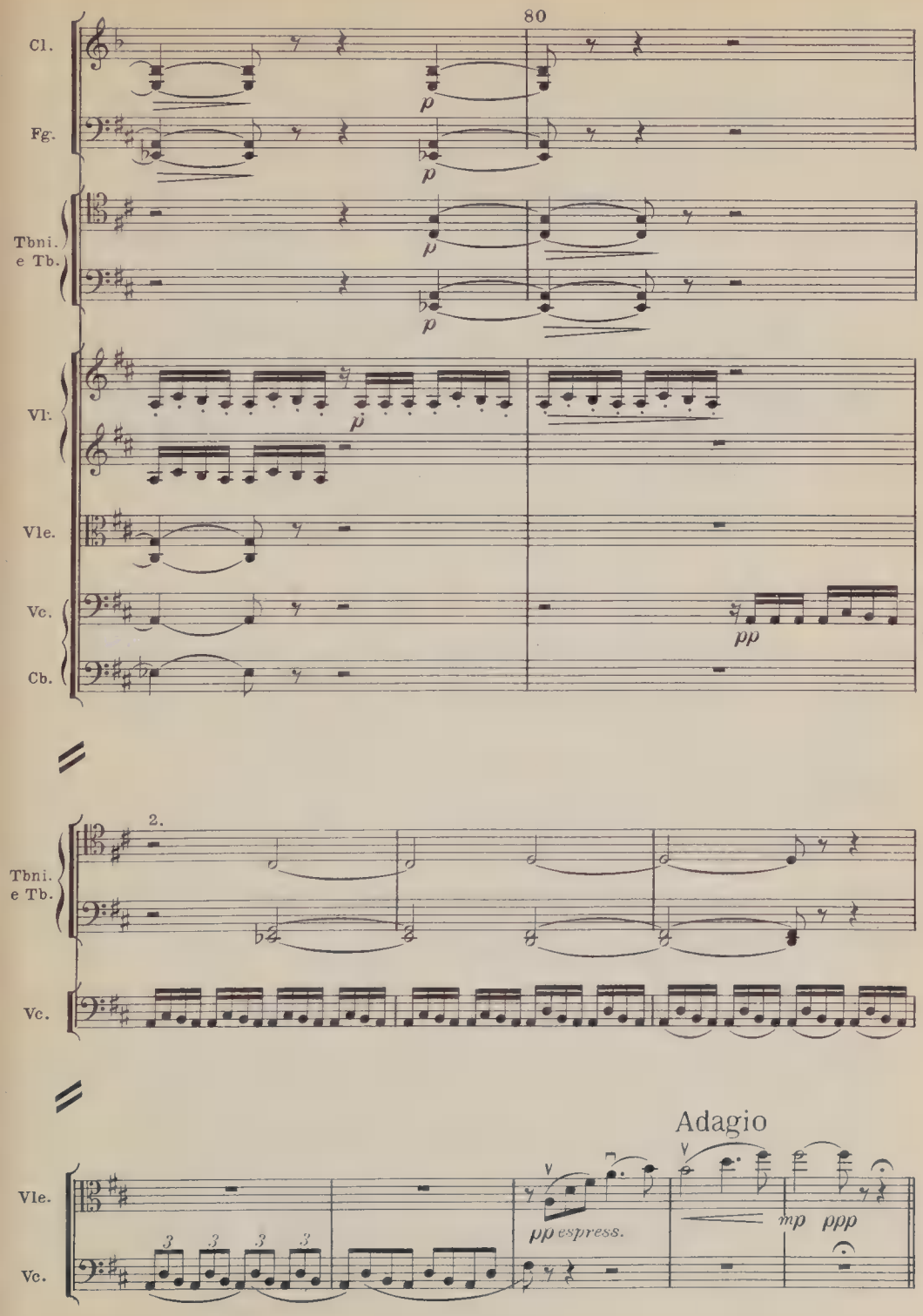

Solo
zu 2
Fl.
Picc.
Ob.
Cl.
Fg.
Vle.
Vc.
Cb.
Un poco animando
Cor. (F)
1.3.
2.4.
Tbe. (A)
Tbni. e Tb.
Vl.

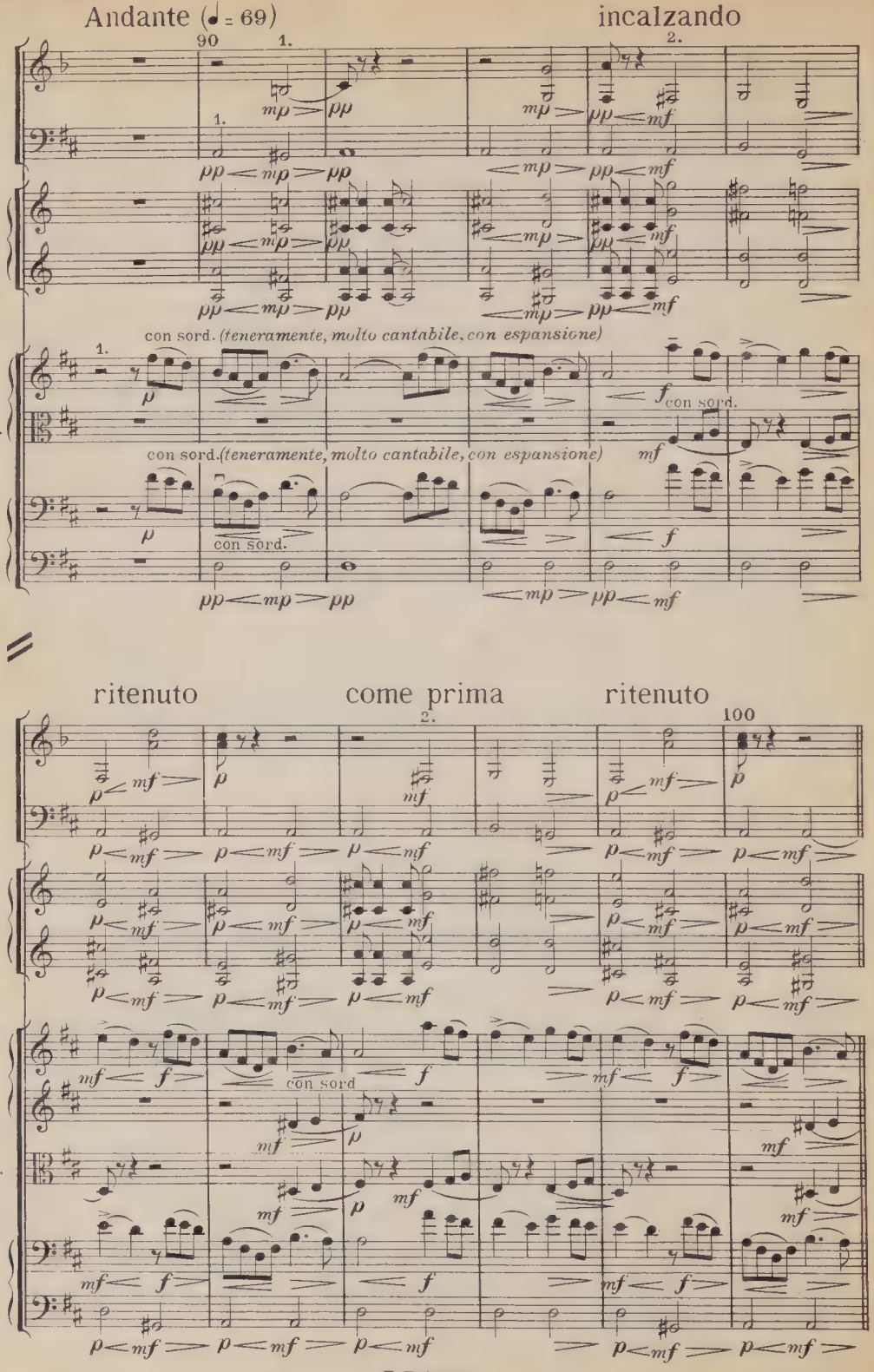

70
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
détaché
ff
div.


Un poco più animato (♩=132)
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.

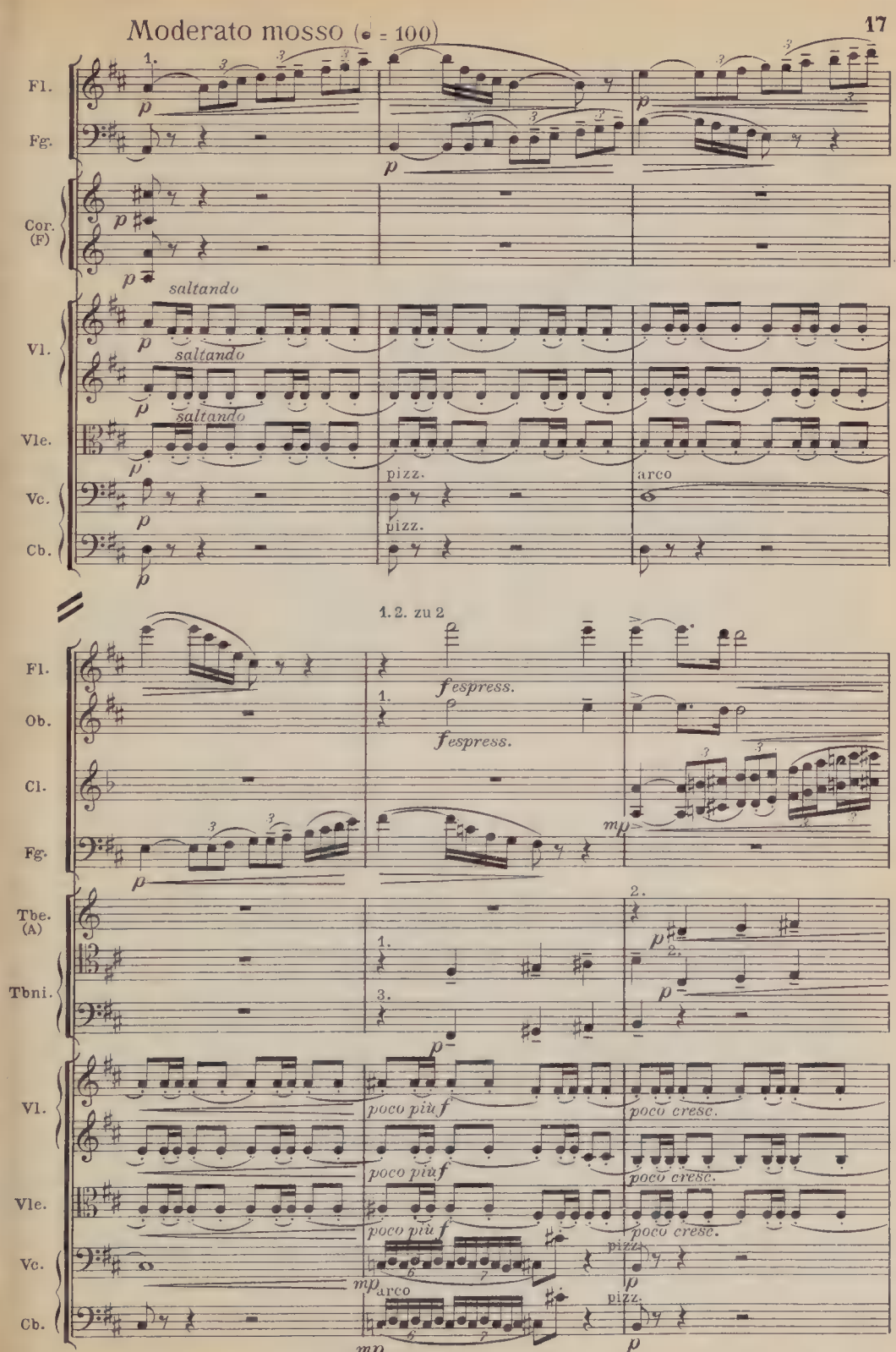

zu 2
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
unis.
Vle.
Vc.
Cb.

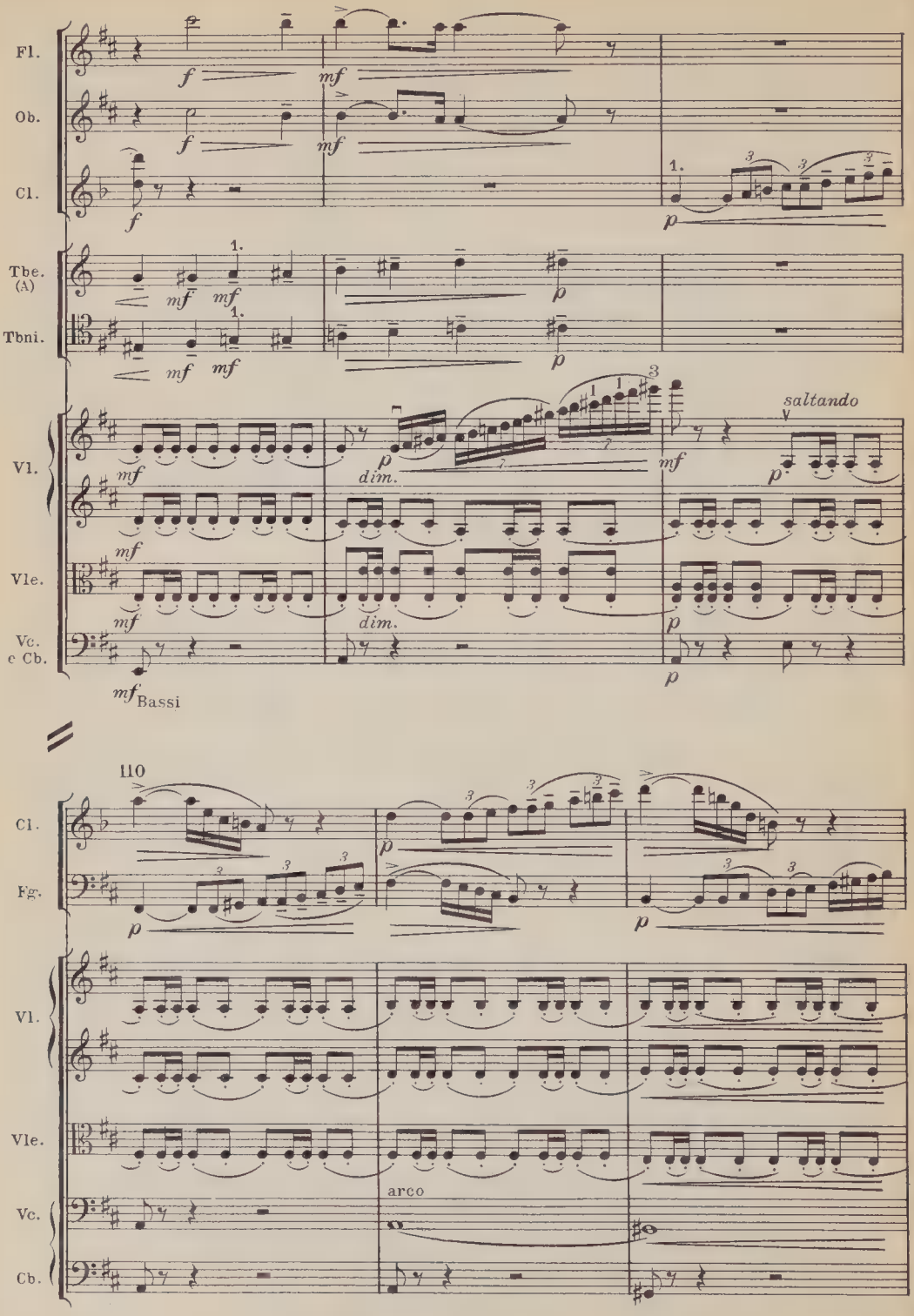

Fl.
Picc.
(Flauto grande vorbereiten)
Ob.
2.
Cl.
1.
Fg.
Cor. (F)
1.3. zu 2
Tbe. (A)
Tbni. e Tb.
(muta in C-D-E)
Timp.
Vl.
Vle.
Vc.
Cb.

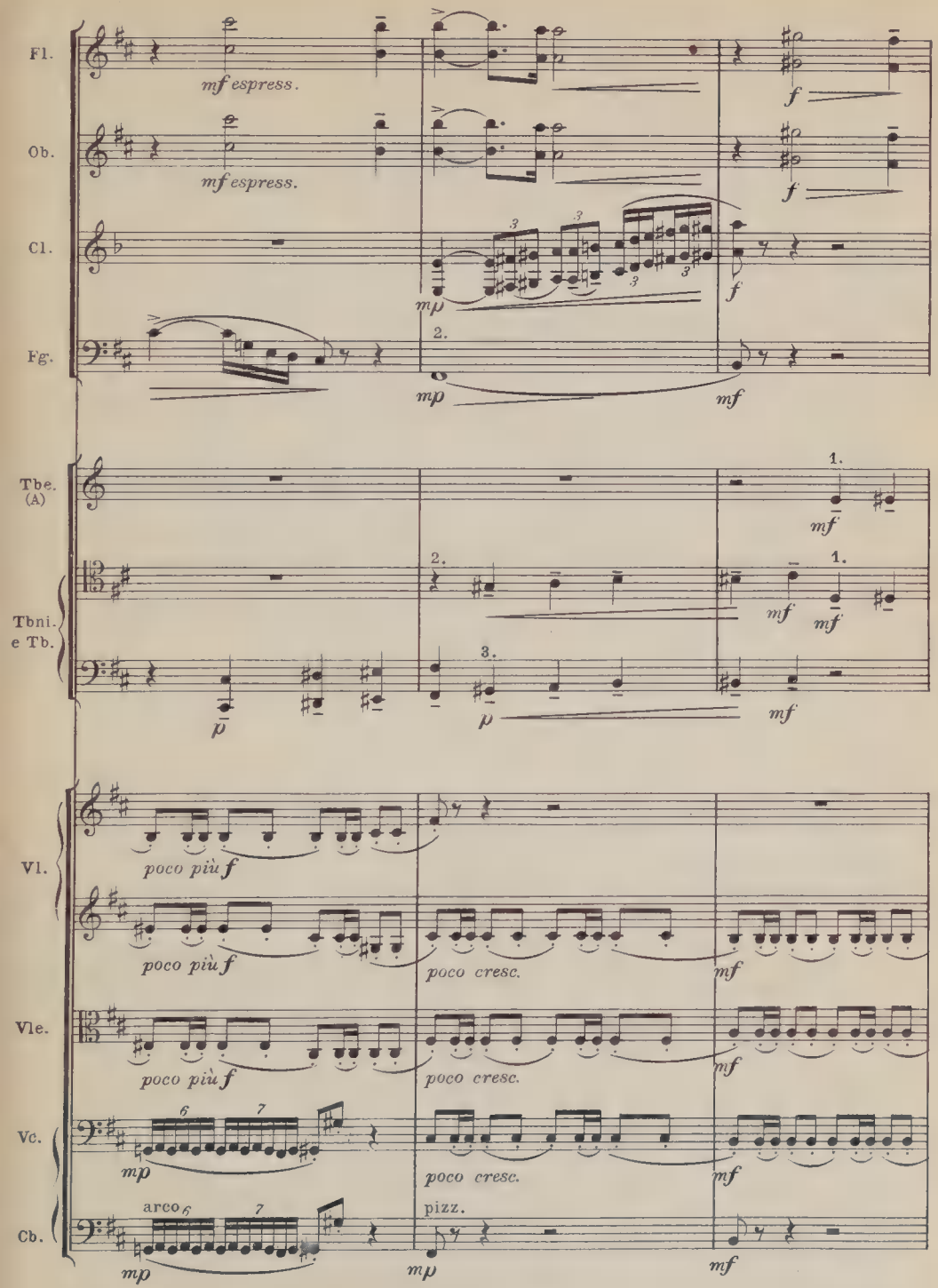

80
Cl.
Fg.
Tbni. e Tb.
Vl.
Vle.
Vc.
Cb.
p
pp
2.
Adagio
ppespress.
mp
ppp

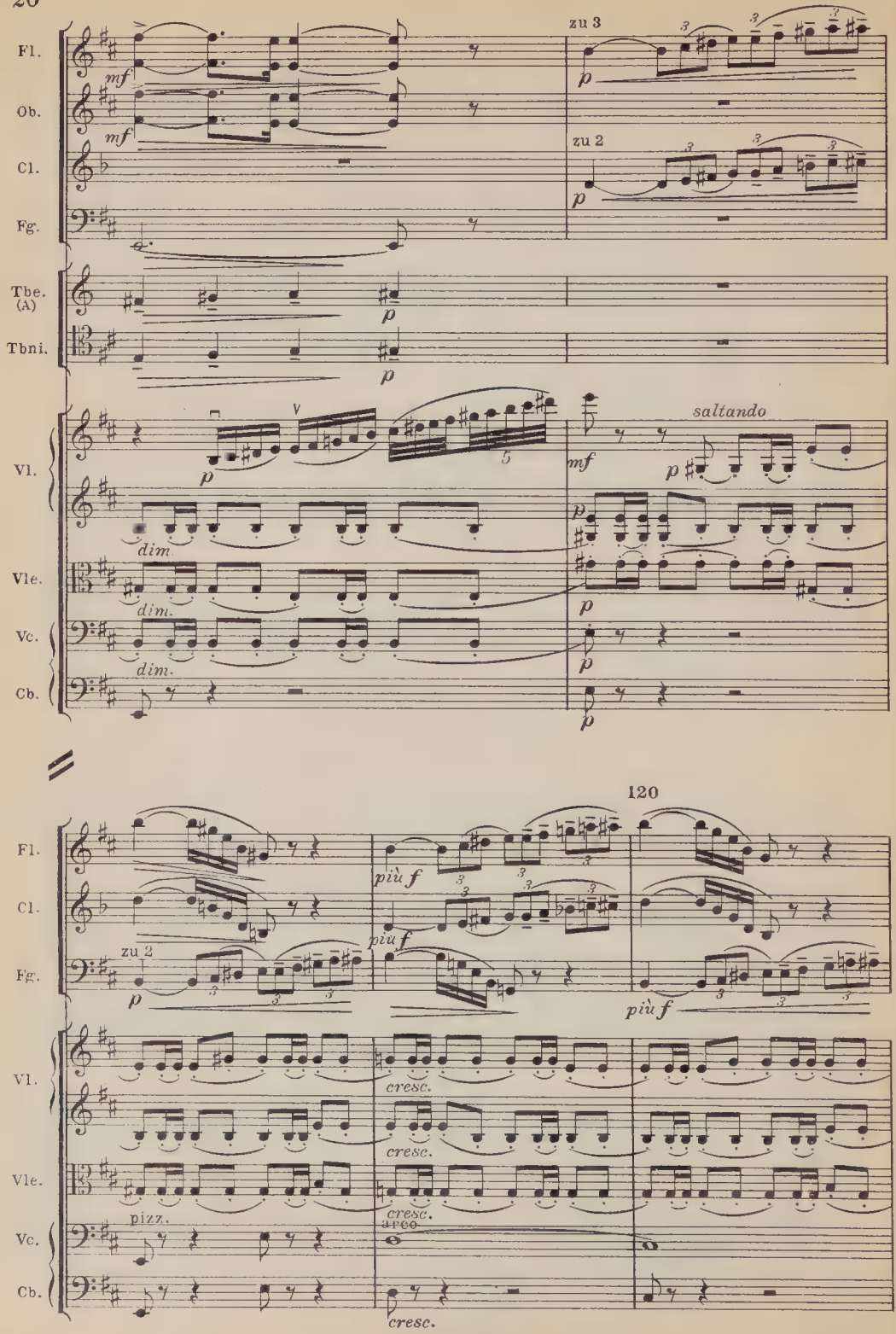

Andante (♩ = 69)
incalzando
90
1.
2.
Cl.
Fg.
Cor. (F)
con sord. (teneramente, molto cantabile, con espansione)
Vl.
Vle.
Vc.
Cb.
con sord.
ritenuto
come prima
ritenuto
100

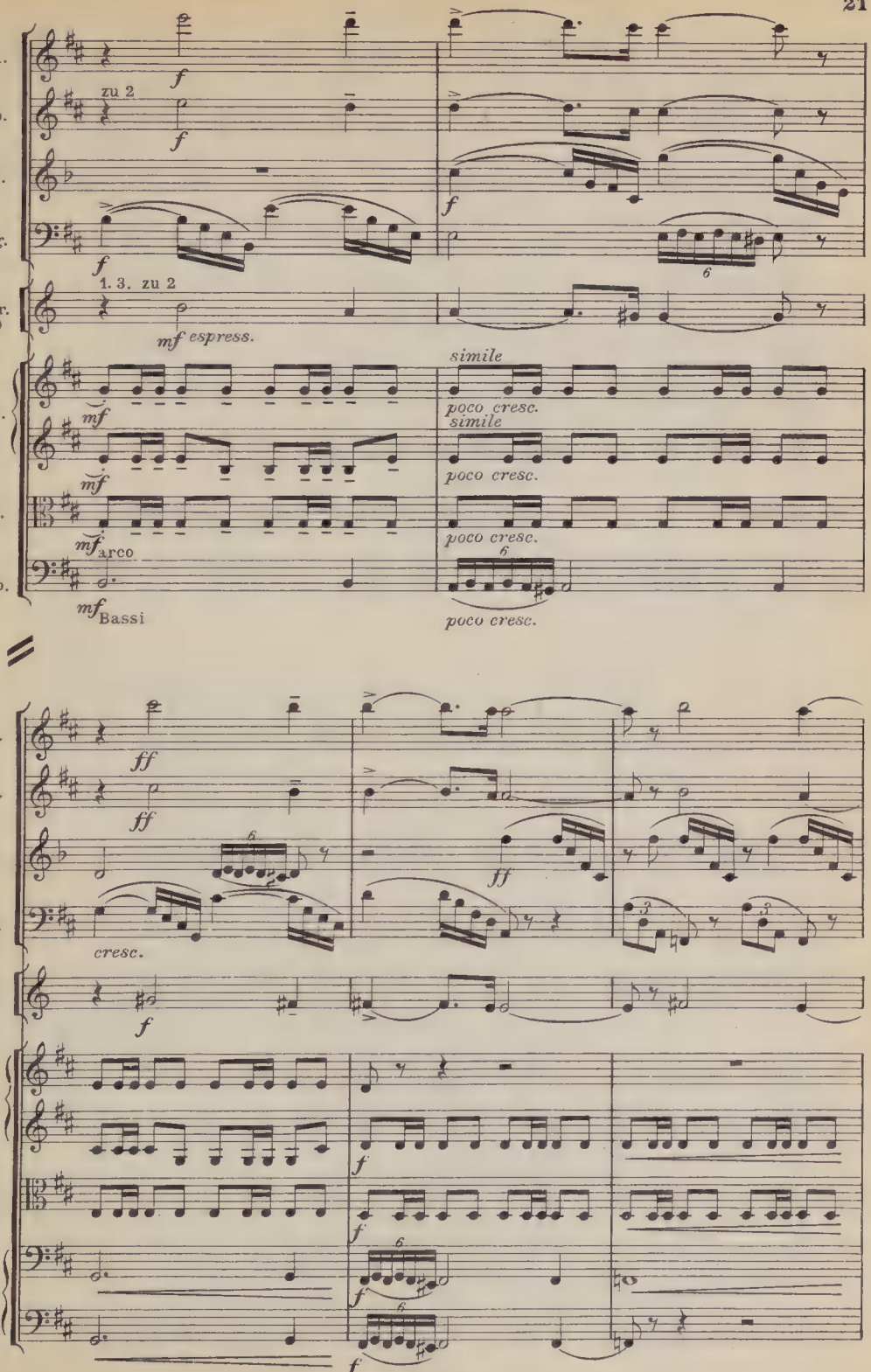
Moderato mosso (♩ = 100)

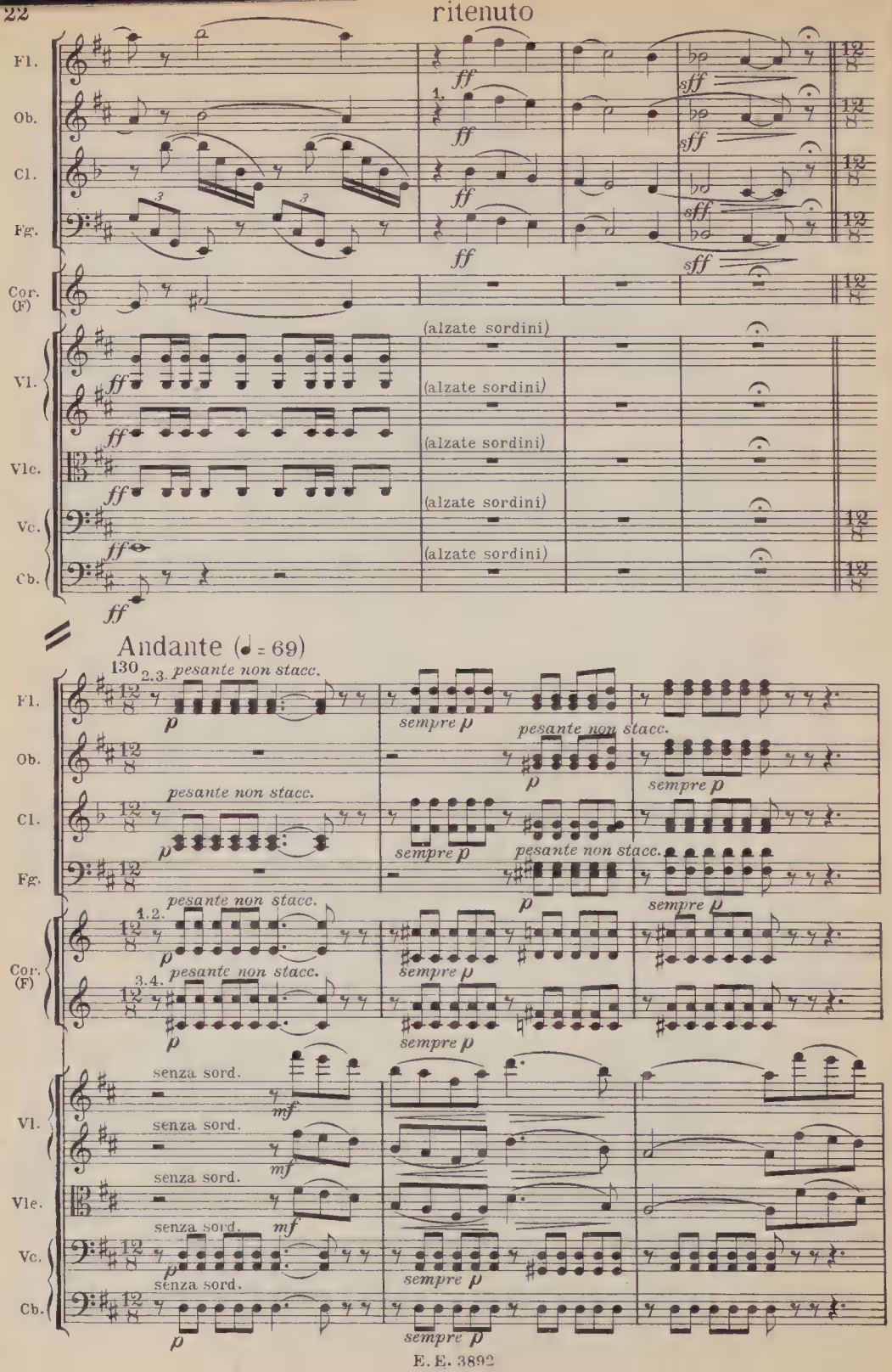


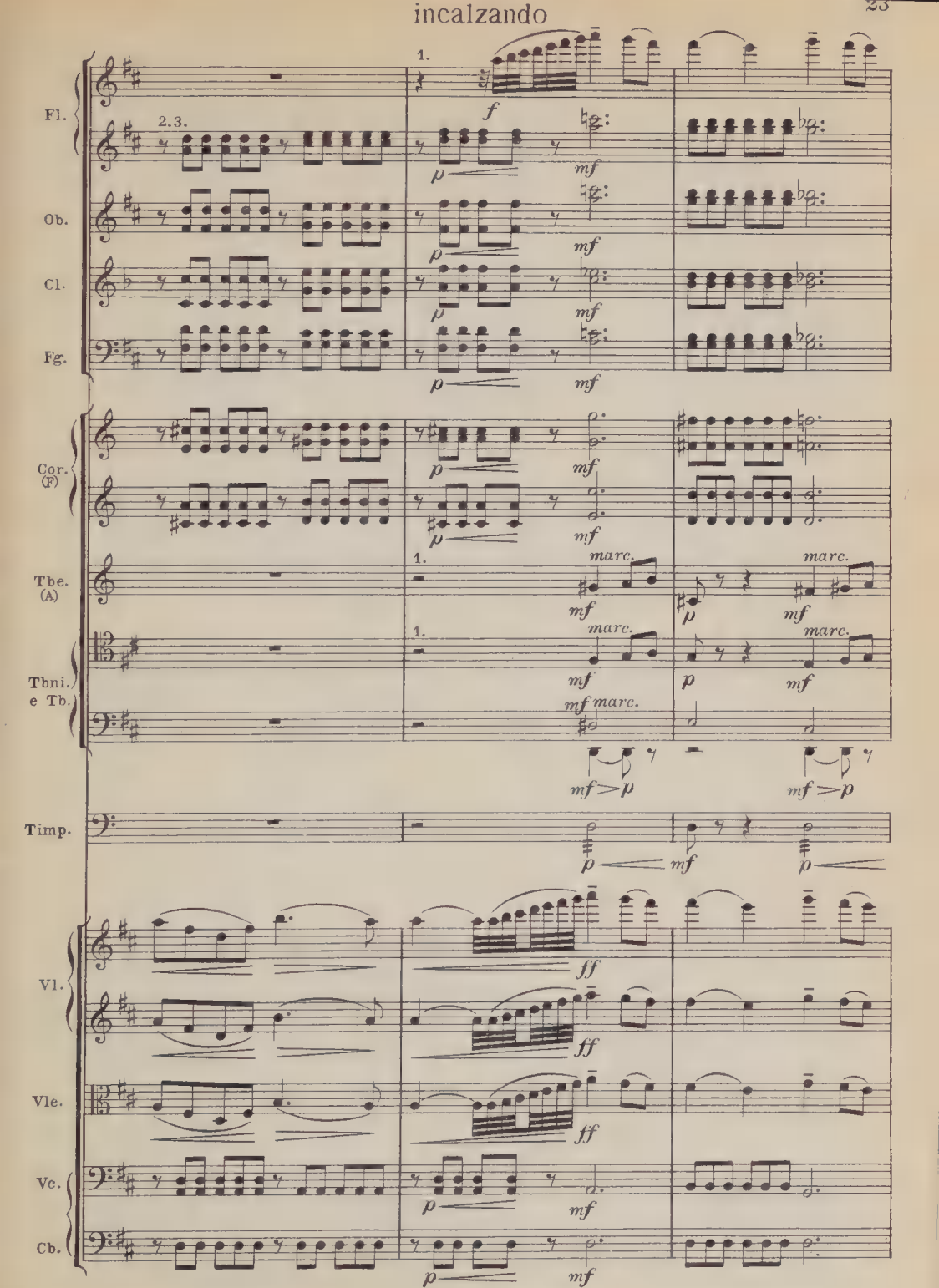

Fl.
Ob.
Cl.
Tbe. (A)
Tbni.
Vl.
Vle.
Vc. e Cb.
f
mf
p
dim.
saltando
Bassi
110
Fg.
arco

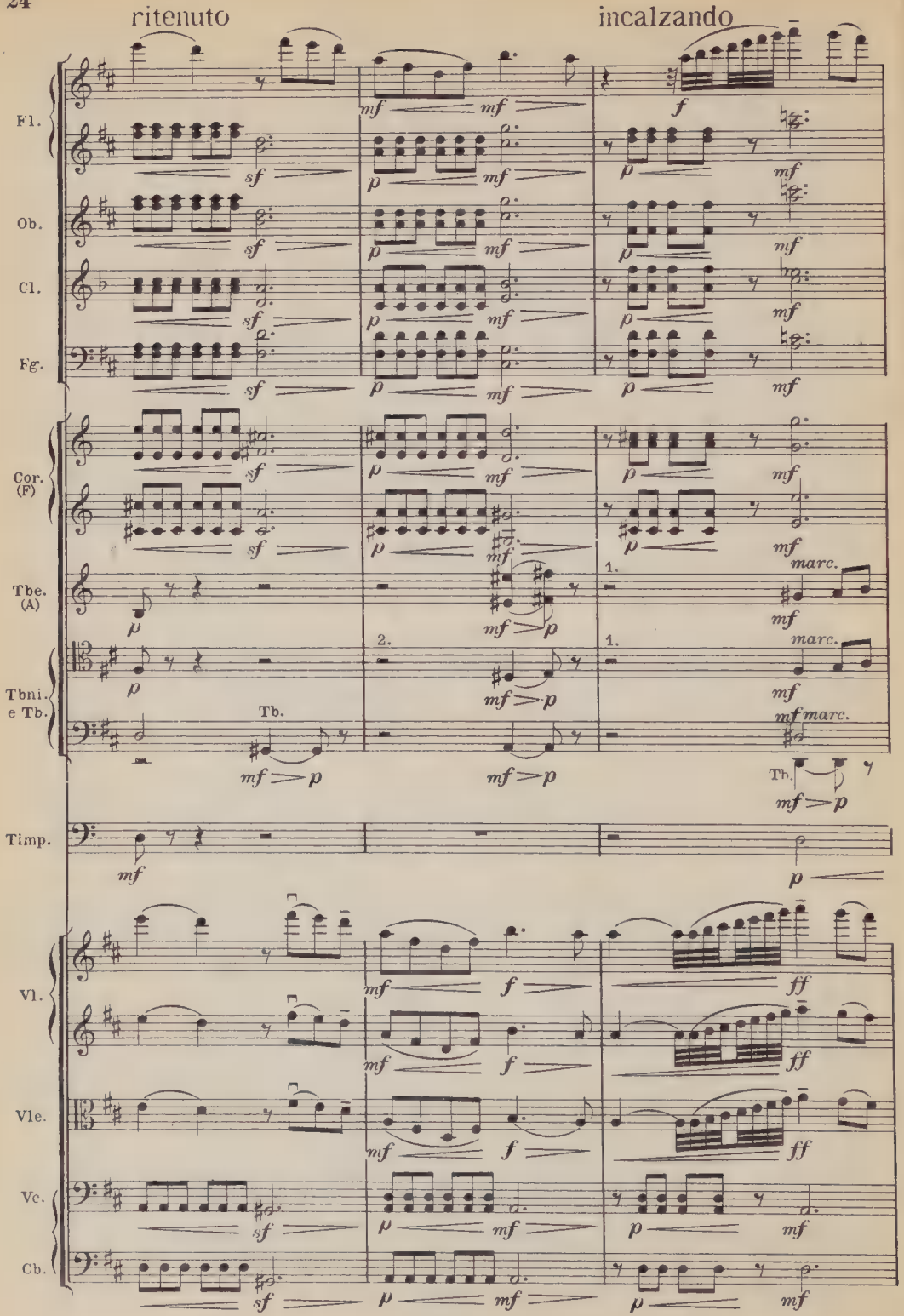

Fl.
mf espress.
f
Ob.
mf espress.
f
Cl.
mp
f
Fg.
2.
mp
mf
Tbe. (A)
1.
mf
Tbni. e Tb.
2.
1.
mf
mf
3.
p
p
mf
Vl.
poco più f
poco più f
poco cresc.
mf
Vle.
poco più f
poco cresc.
mf
Vc.
6
7
mp
poco cresc.
mf
Cb.
arco
6
7
mp
pizz.
mp
mf


Fl.
Ob.
Cl.
Fg.
zu 3
zu 2
Tbe. (A)
Tbni.
Vl.
Vle.
Vc.
Cb.
saltando
dim.
120
più f
zu 2
cresc.
pizz.
arco

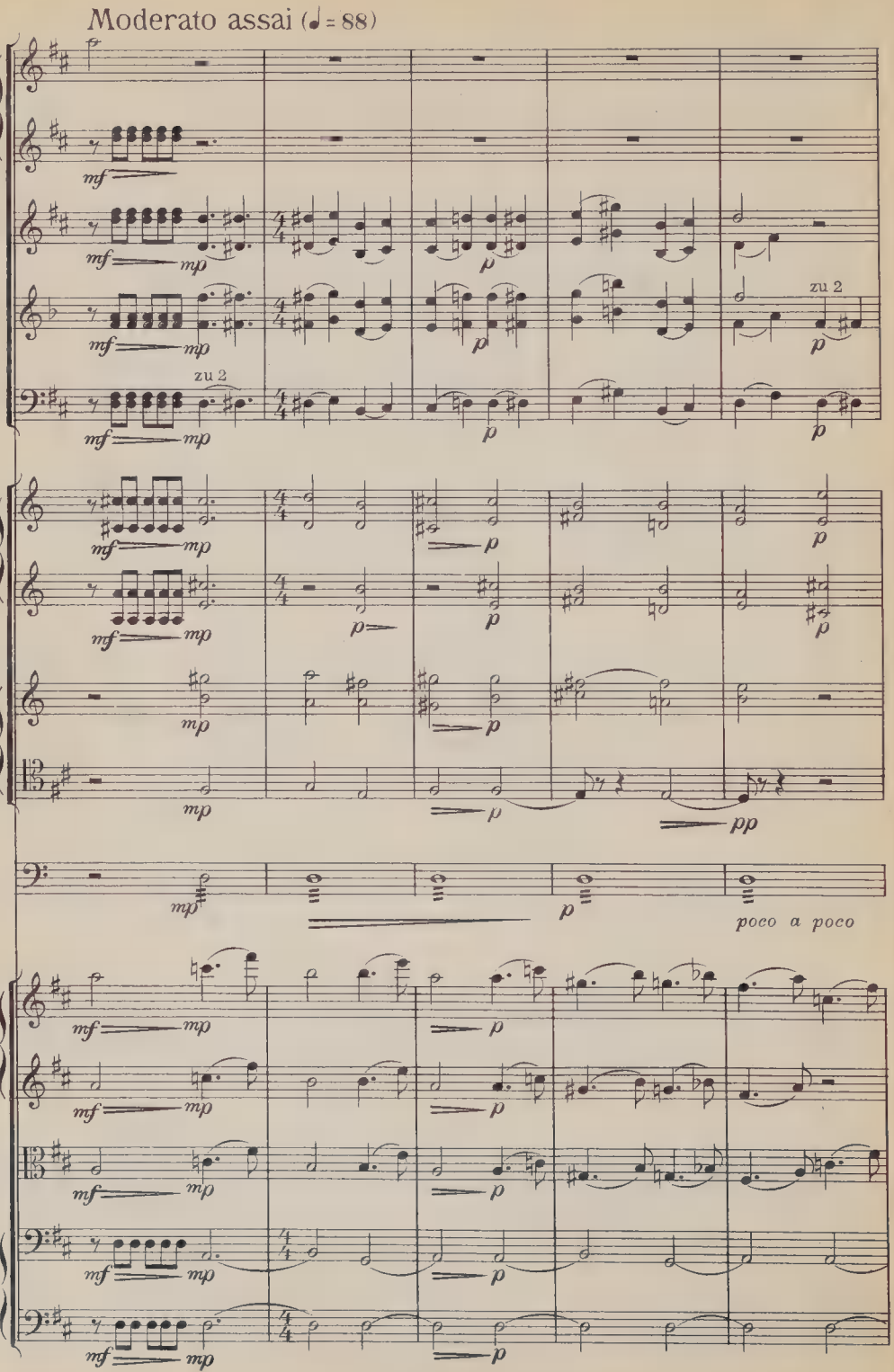

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vle.
Vc. e Cb.
zu 2
1. 3. zu 2
mf espress.
simile
poco cresc.
arco
Bassi
cresc.
ff
f


ritenuto
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vlc.
Vc.
Cb.
ff
sff
(alzate sordini)
Andante (♩ = 69)
130
2.3.
1.2.
3.4.
pesante non stacc.
sempre p
p
senza sord.
mf

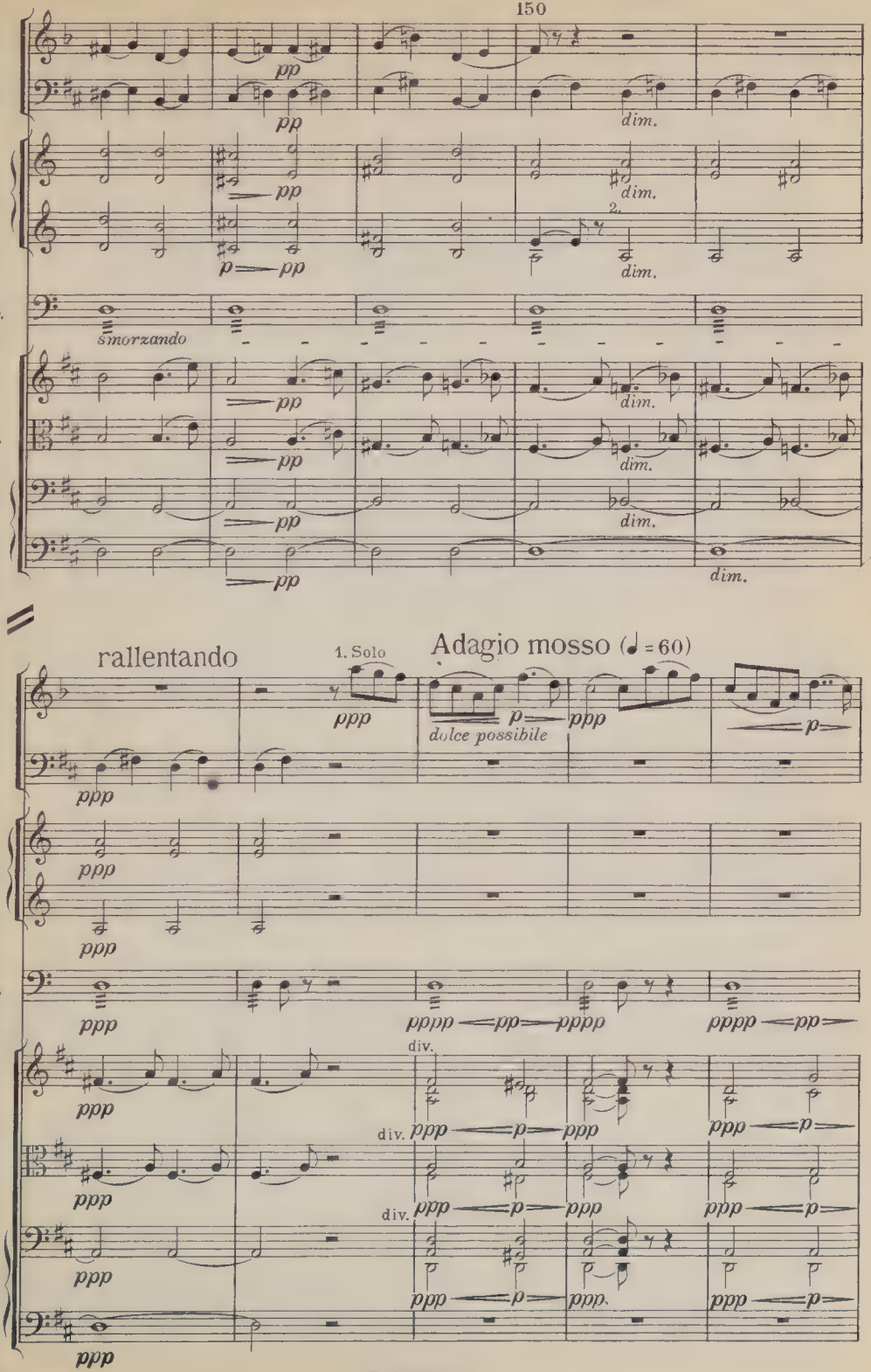

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
1.
2.3.
marc.

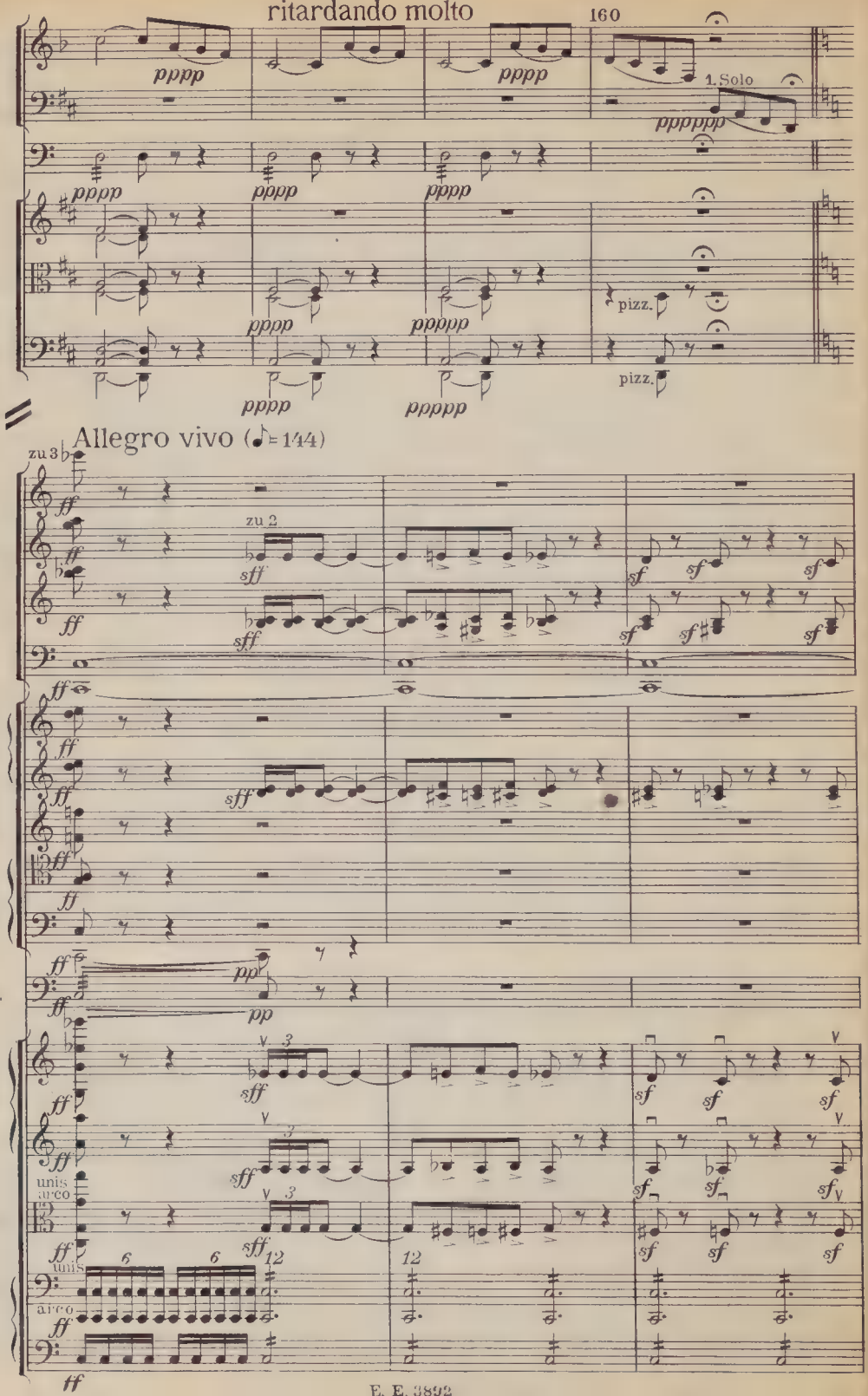

ritenuto
incalzando
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
1.
2.
marc.

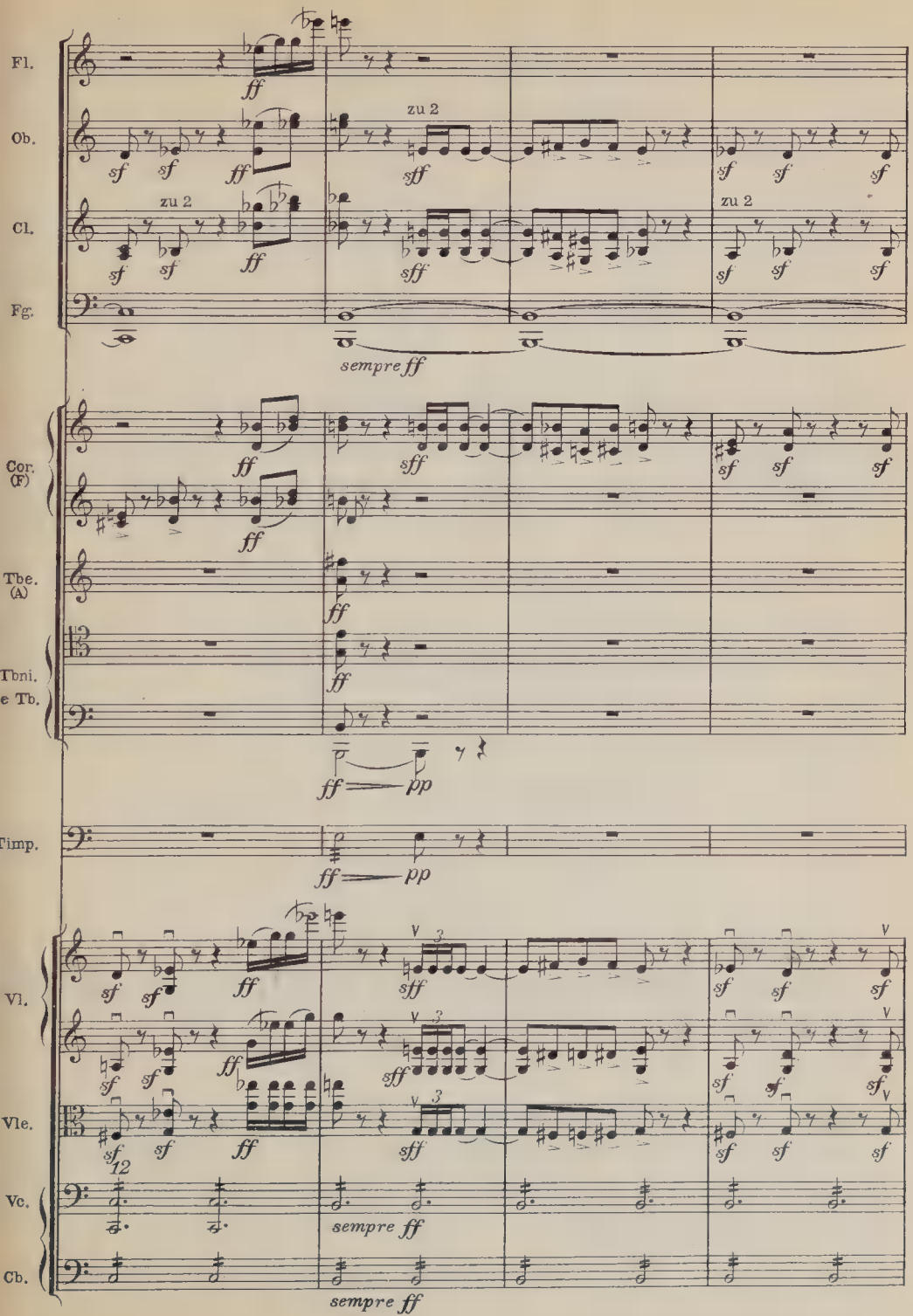
140 ritenuto

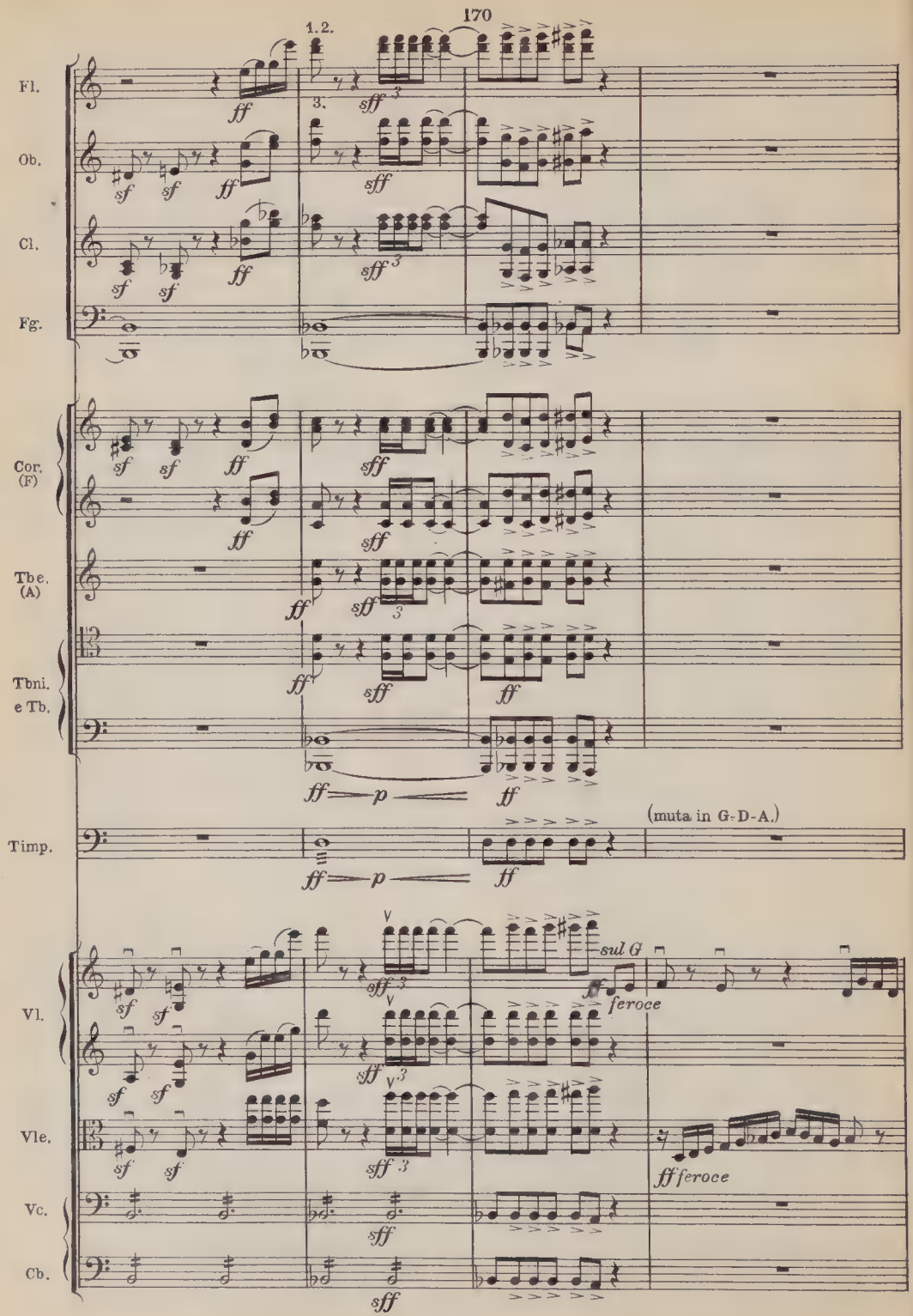

Moderato assai (♩= 88)
Fl.
Ob.
Cl.
Fg.
zu 2
zu 2
Cor. (F)
Tbe. (A)
Tbni.
Timp.
poco a poco
Vl.
Vle.
Vc.
Cb.

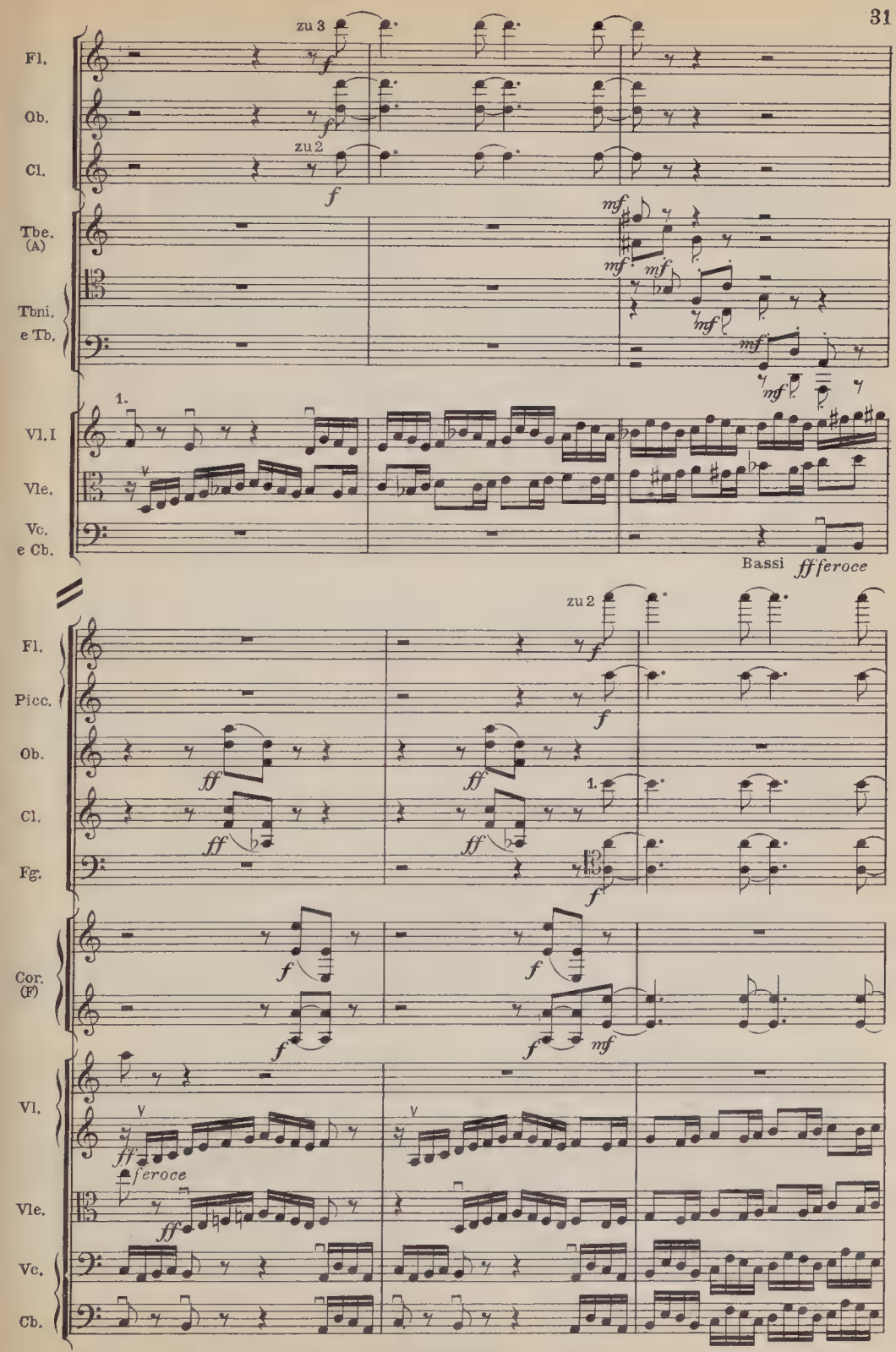
150

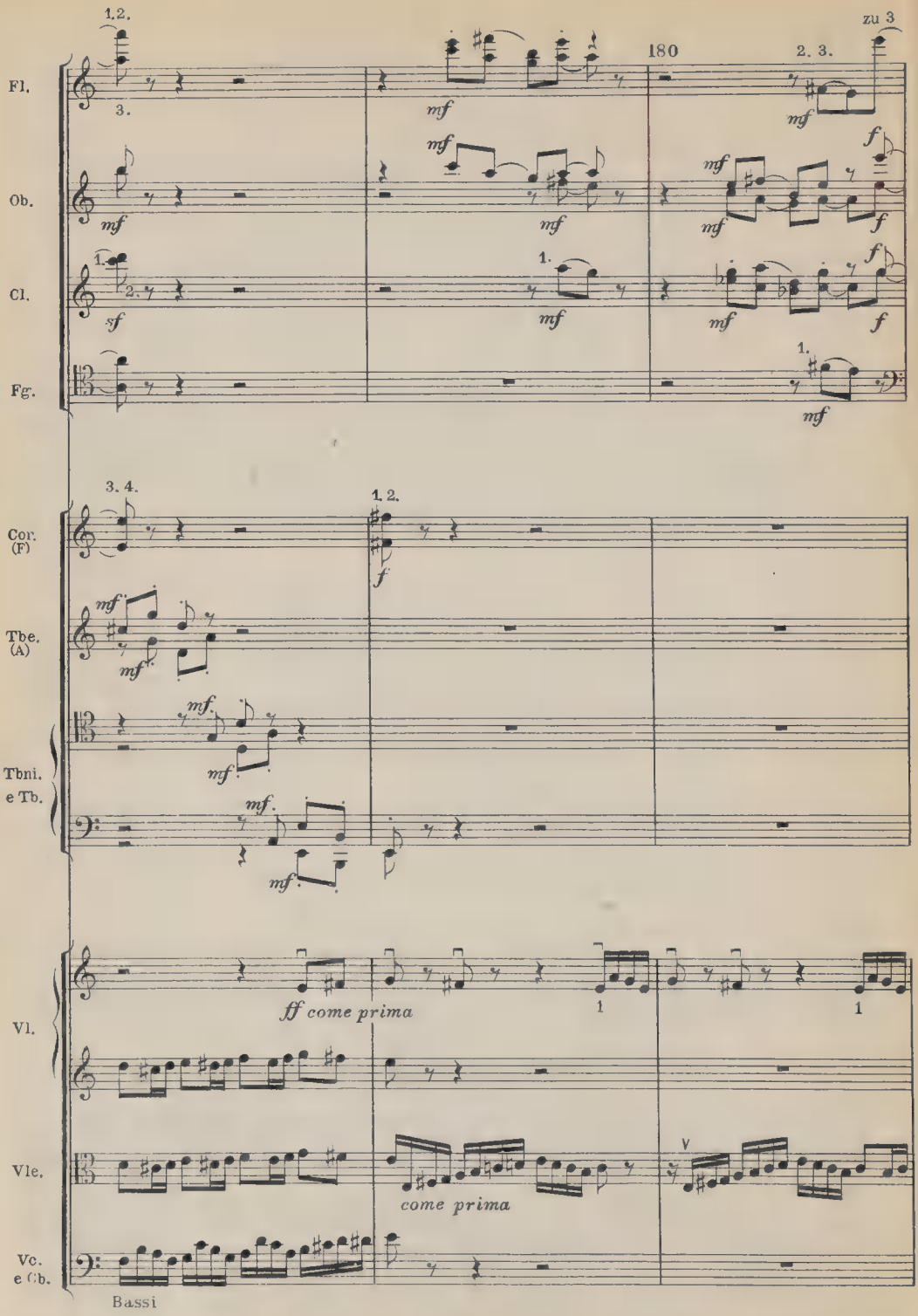

Cl.
Fg.
Cor. (F)
Timp.
Vl. I
Vle.
Vc.
Cb.
pp
dim.
2.
smorzando
rallentando
1. Solo
Adagio mosso (♩ = 60)
ppp
p
dolce possibile
Vl.
div.

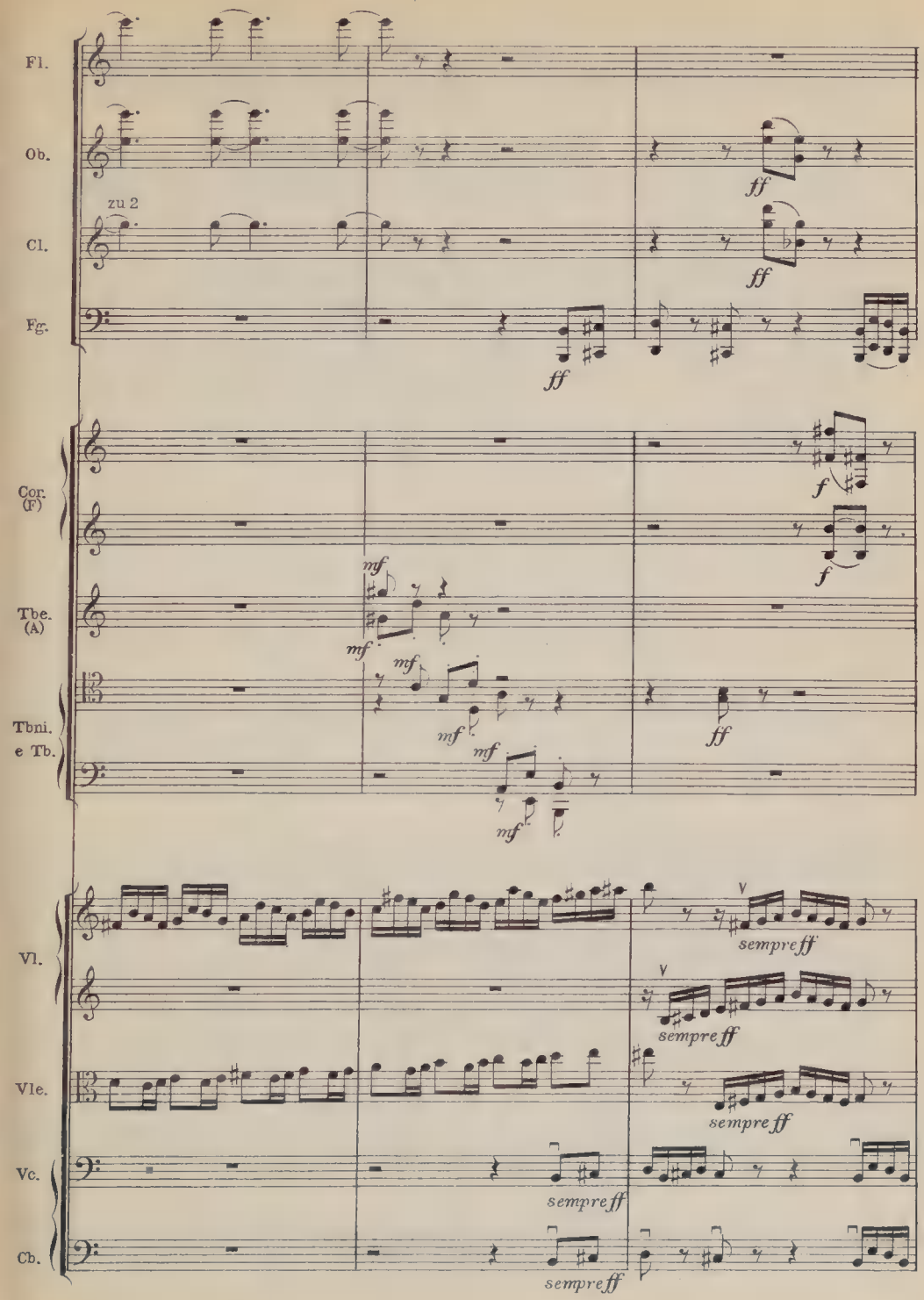

ritardando molto
160
Cl.
Fg.
Timp.
Vl.
Vle.
Vc.
1. Solo
pizz.
Allegro vivo (♪= 144)
zu 3
zu 2
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
unis
arco

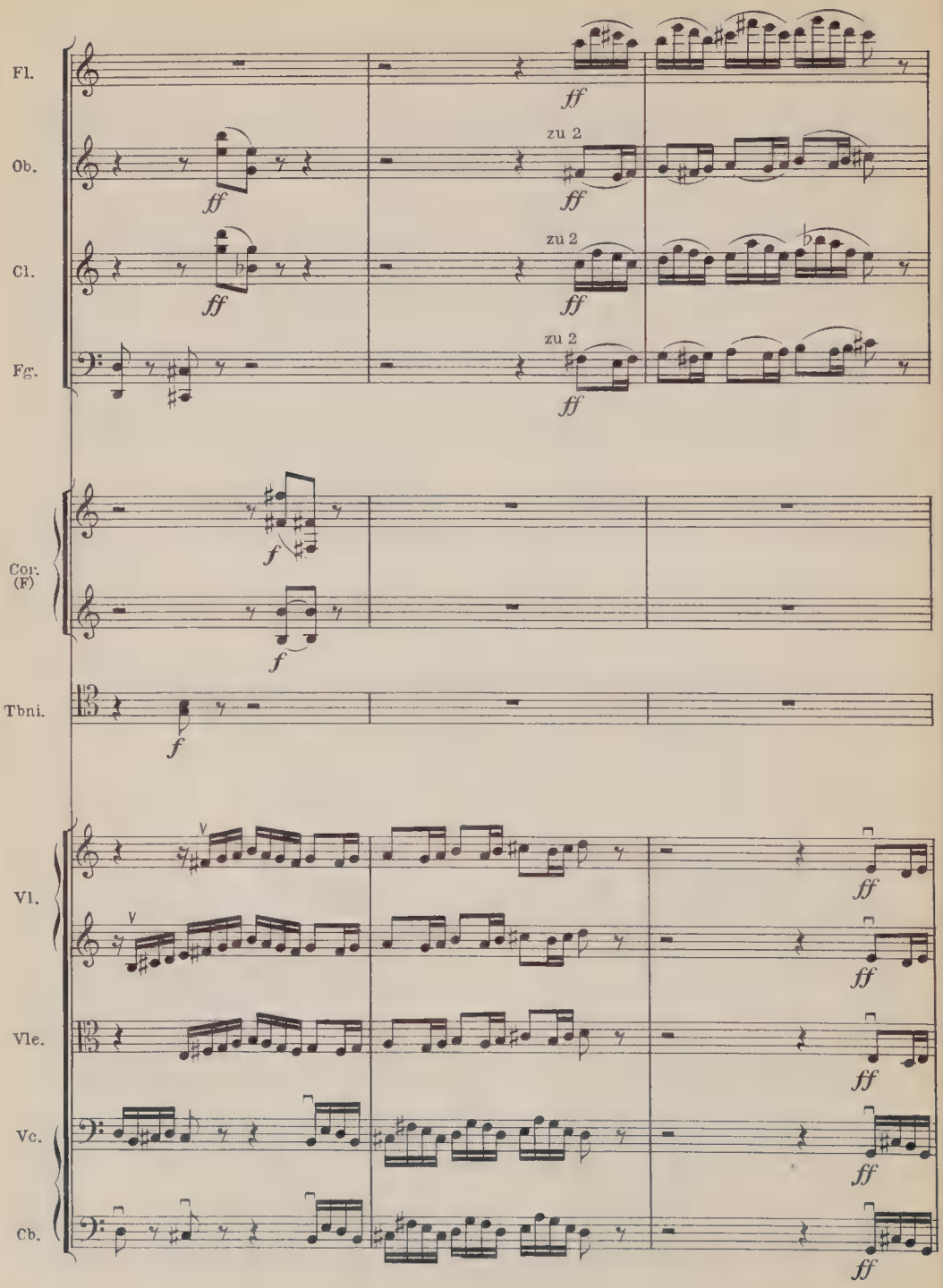

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
zu 2
sempre ff

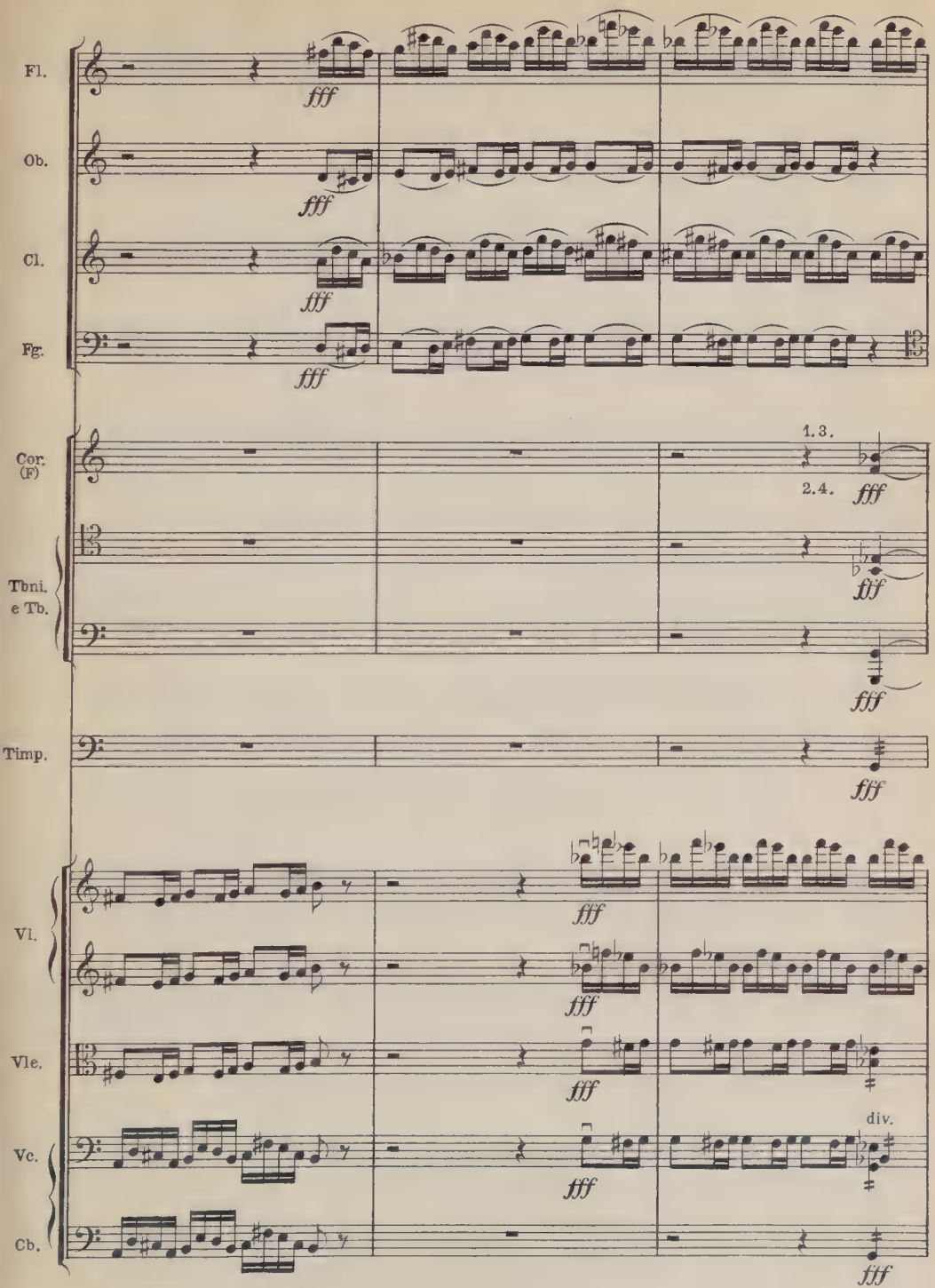

170
1.2.
3.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
(muta in G-D-A.)
Vl.
Vle.
Vc.
Cb.
sul G
feroce
feroce

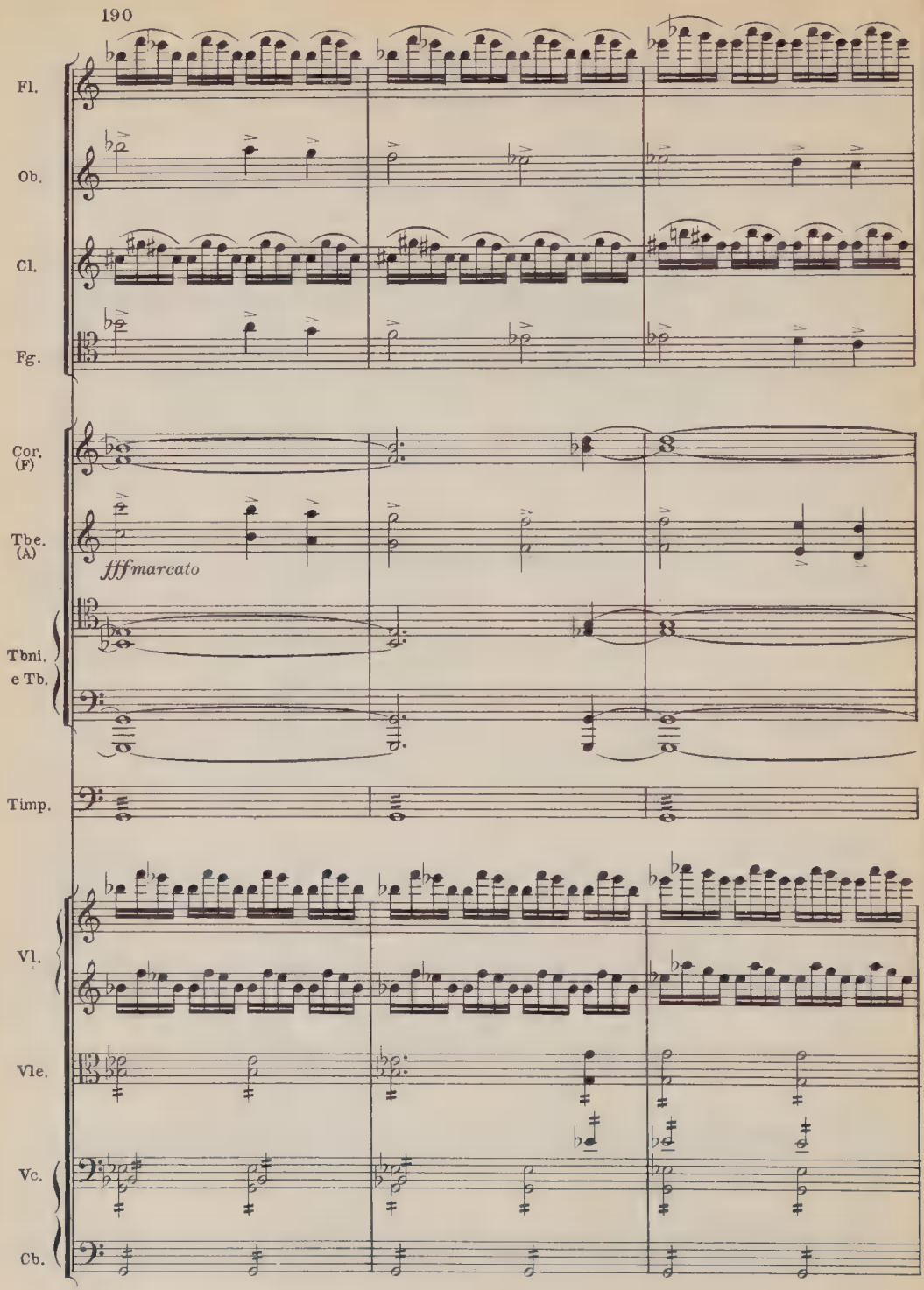

Fl.
Ob.
Cl.
zu 3
zu 2
Tbe. (A)
Tbni. e Tb.
Vl. I
Vle.
Vc. e Cb.
1.
Bassi
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vle.
Vc.
Cb.
feroce

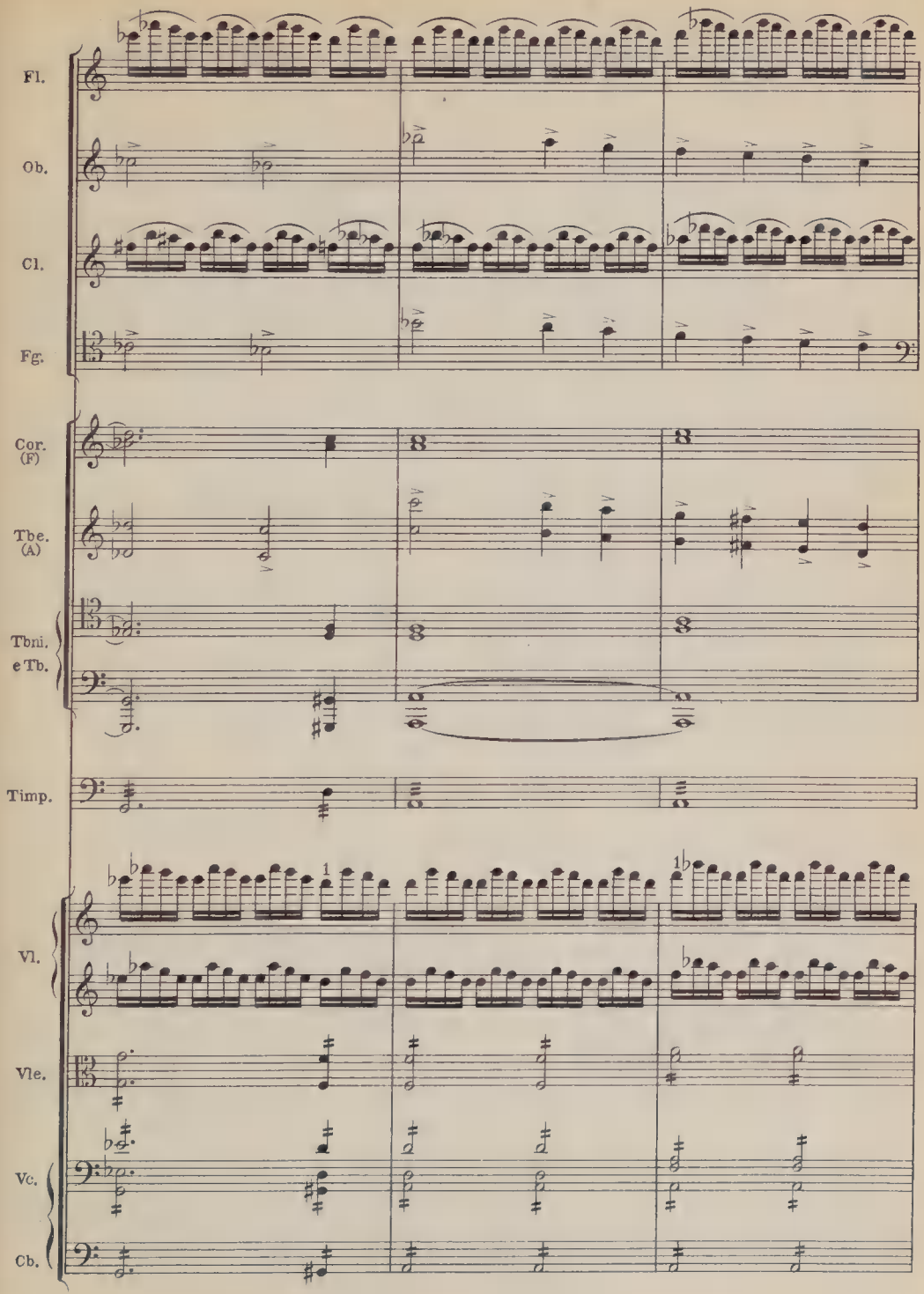

1.2.
3.
zu 3
180
2. 3.
Fl.
Ob.
Cl.
Fg.
mf
f
ff come prima
come prima
Bassi
3. 4.
1. 2.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Vl.
Vle.
Vc. e Cb.

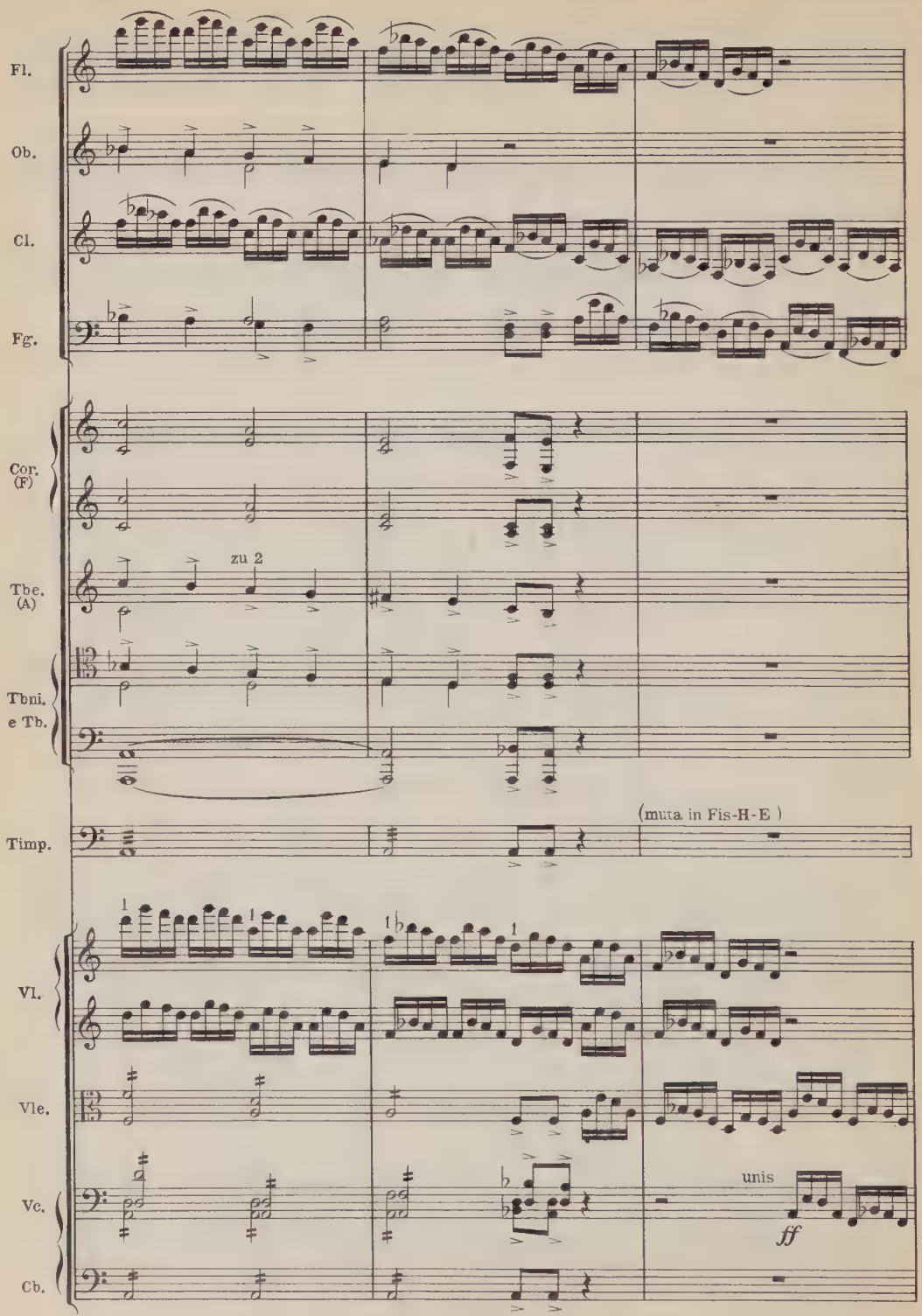

Fl.
Ob.
zu 2
Cl.
Fg.
ff
ff
ff
Cor. (F)
Tbe. (A)
Tbni. e Tb.
f
f
mf
mf
mf
mf
mf
mf
ff
Vl.
Vle.
Vc.
Cb.
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff

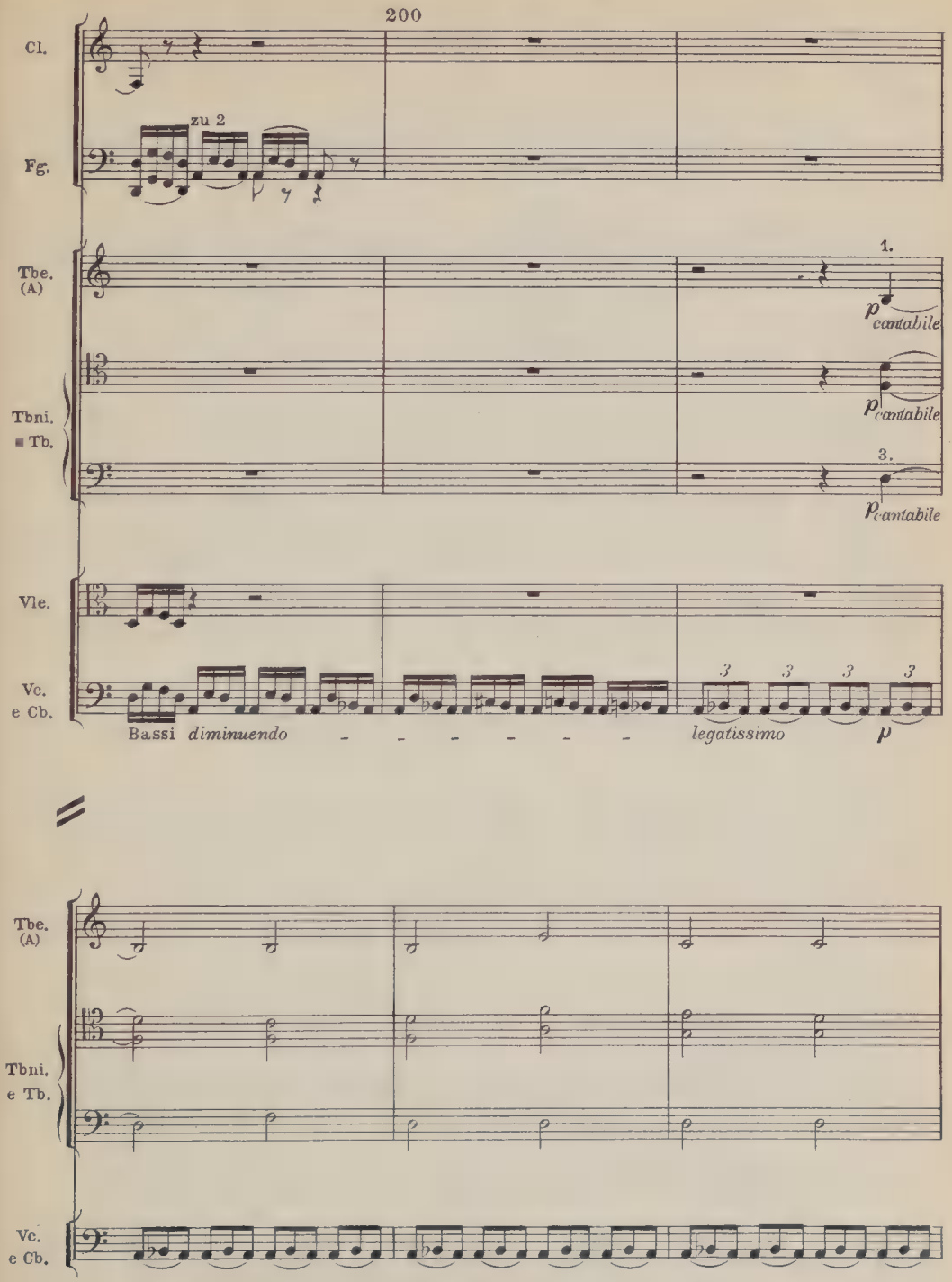

Fl.
Ob.
Cl.
Fg.
zu 2
zu 2
zu 2
Cor. (F)
Tbni.
Vl.
Vle.
Vc.
Cb.

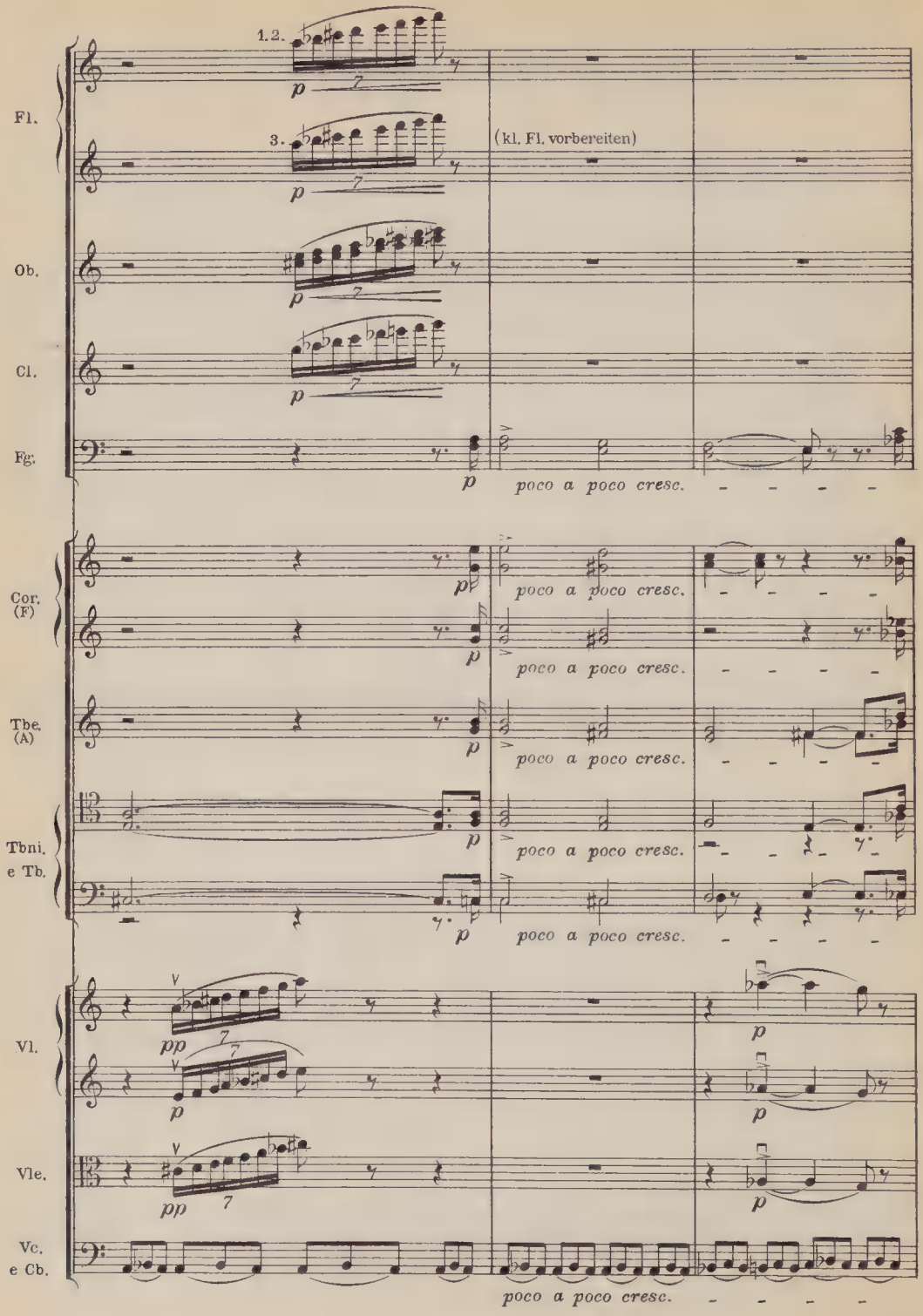

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
fff
1.3.
2.4.
div.

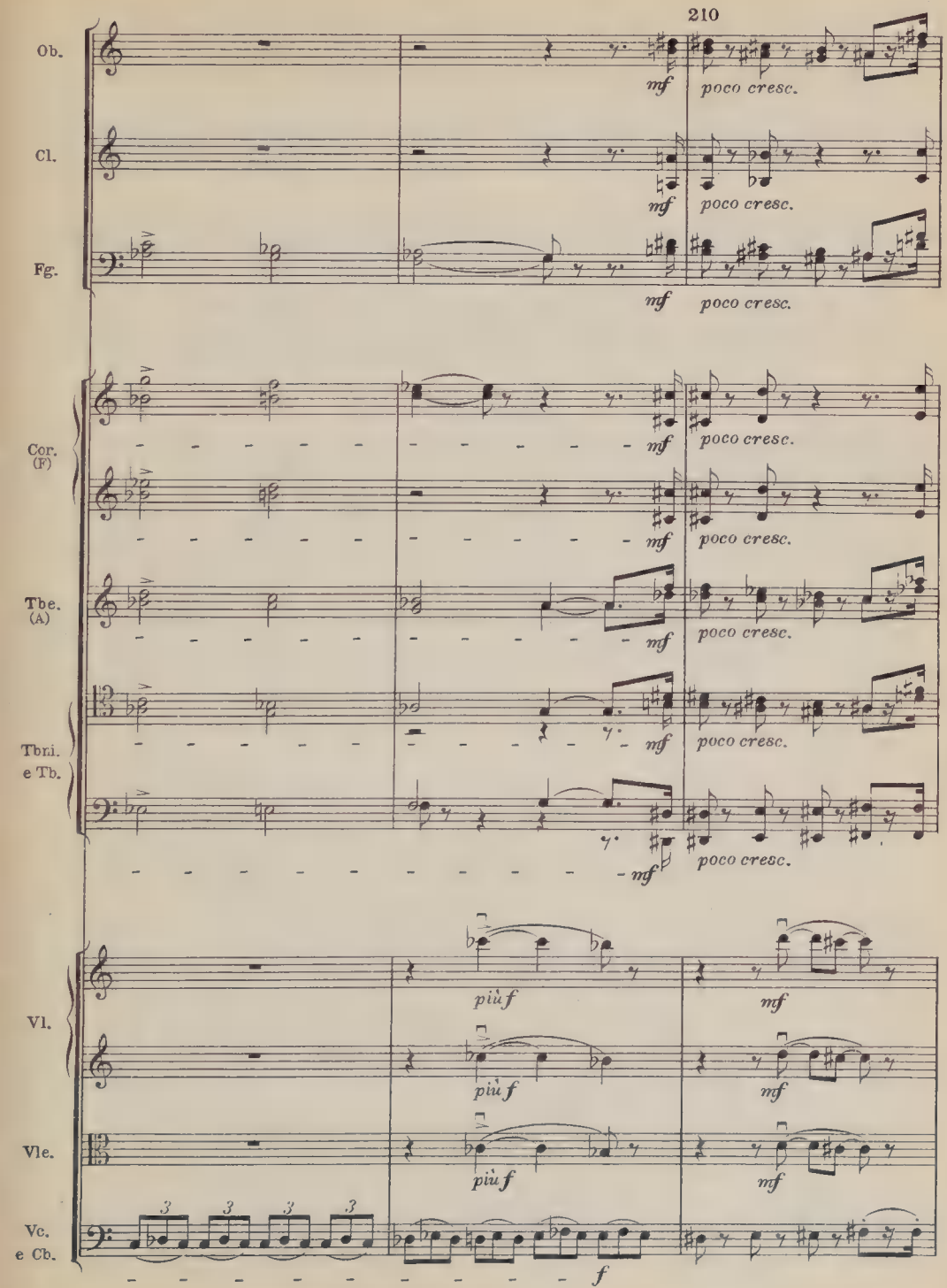

190
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
fffmarcato
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.

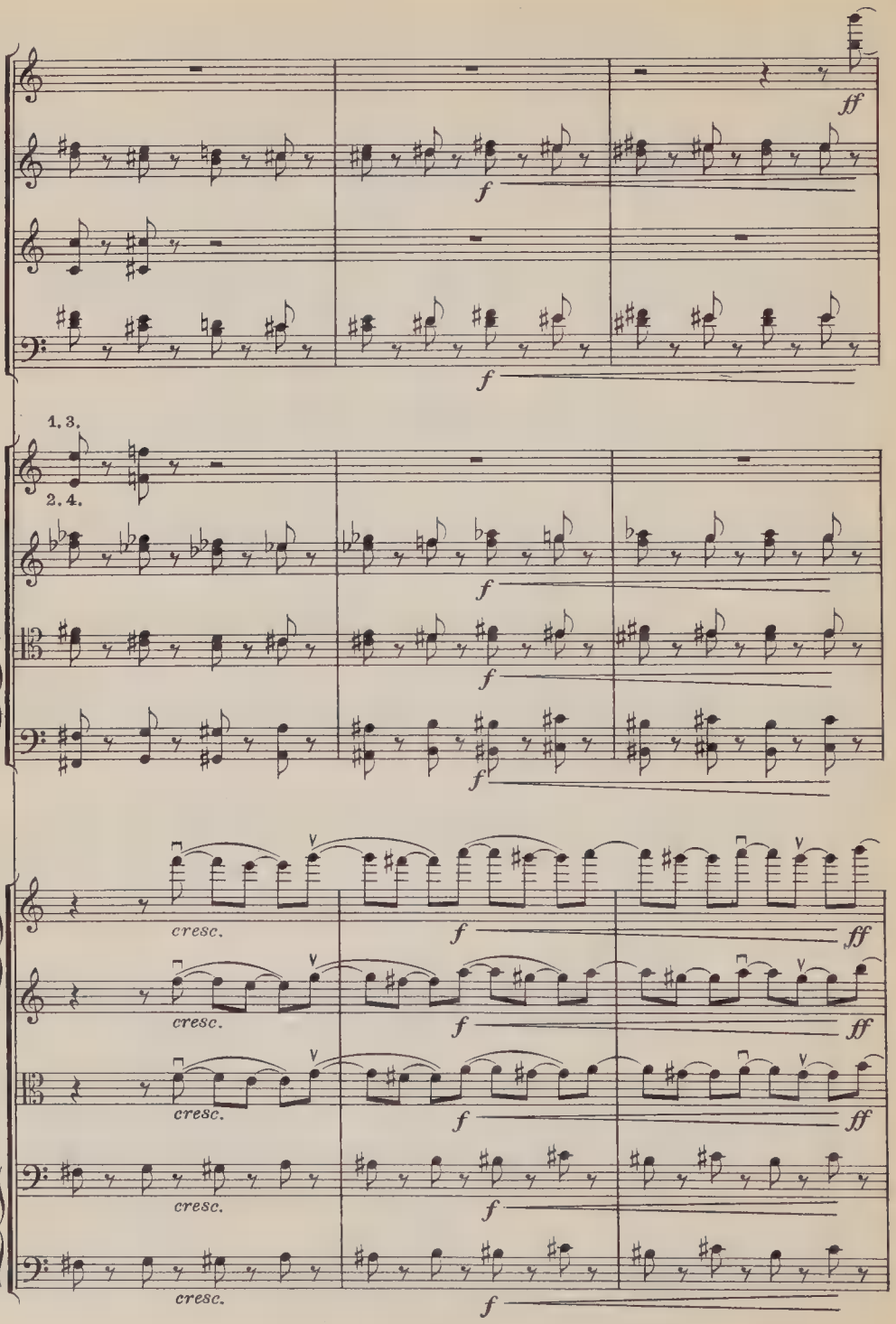

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.

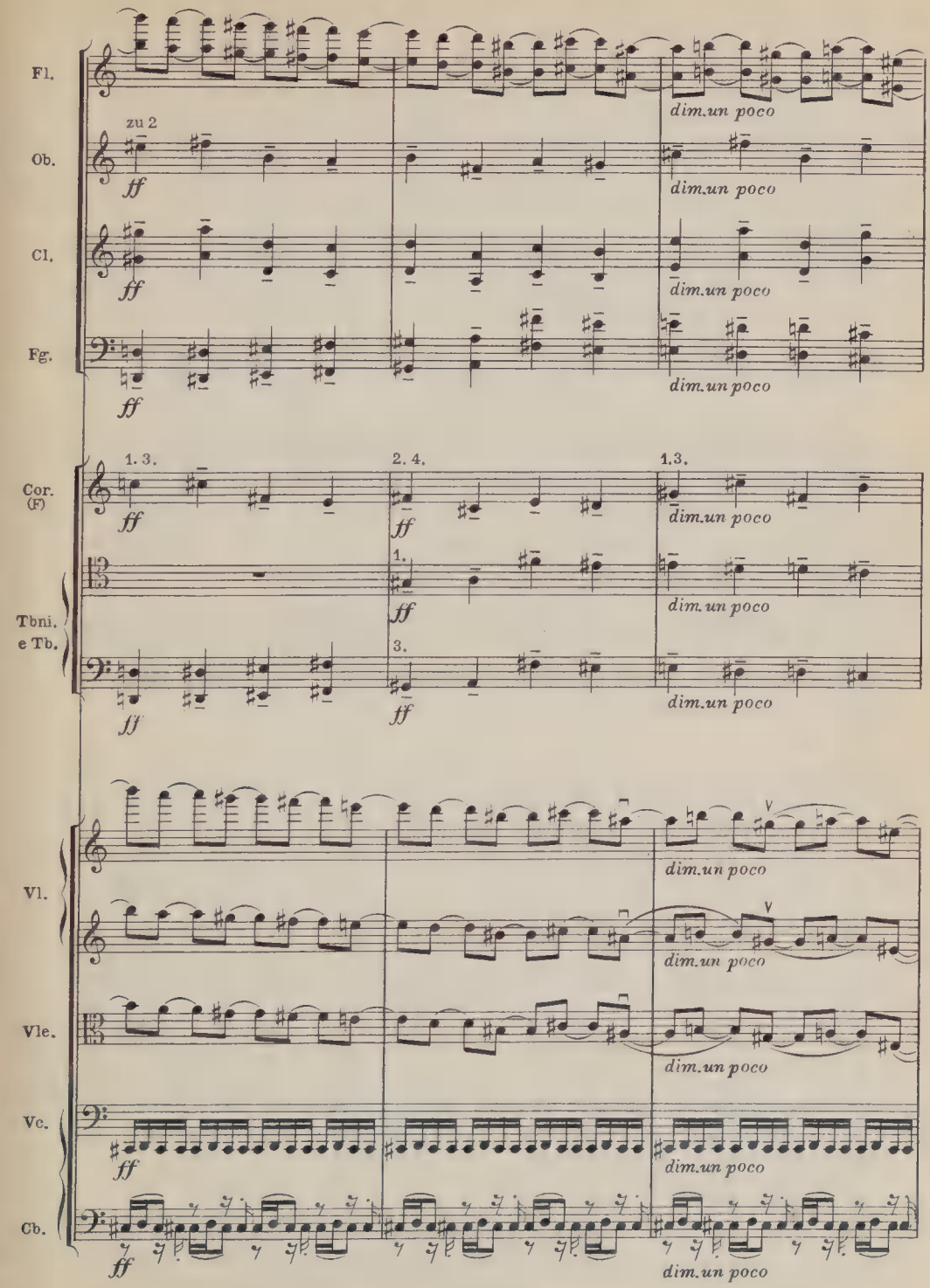

Fl.
Ob.
Cl.
Fg.
Cor. (F)
zu 2
Tbe. (A)
Tbni. e Tb.
Timp.
(muta in Fis-H-E)
Vl.
Vle.
Vc.
unis
ff
Cb.

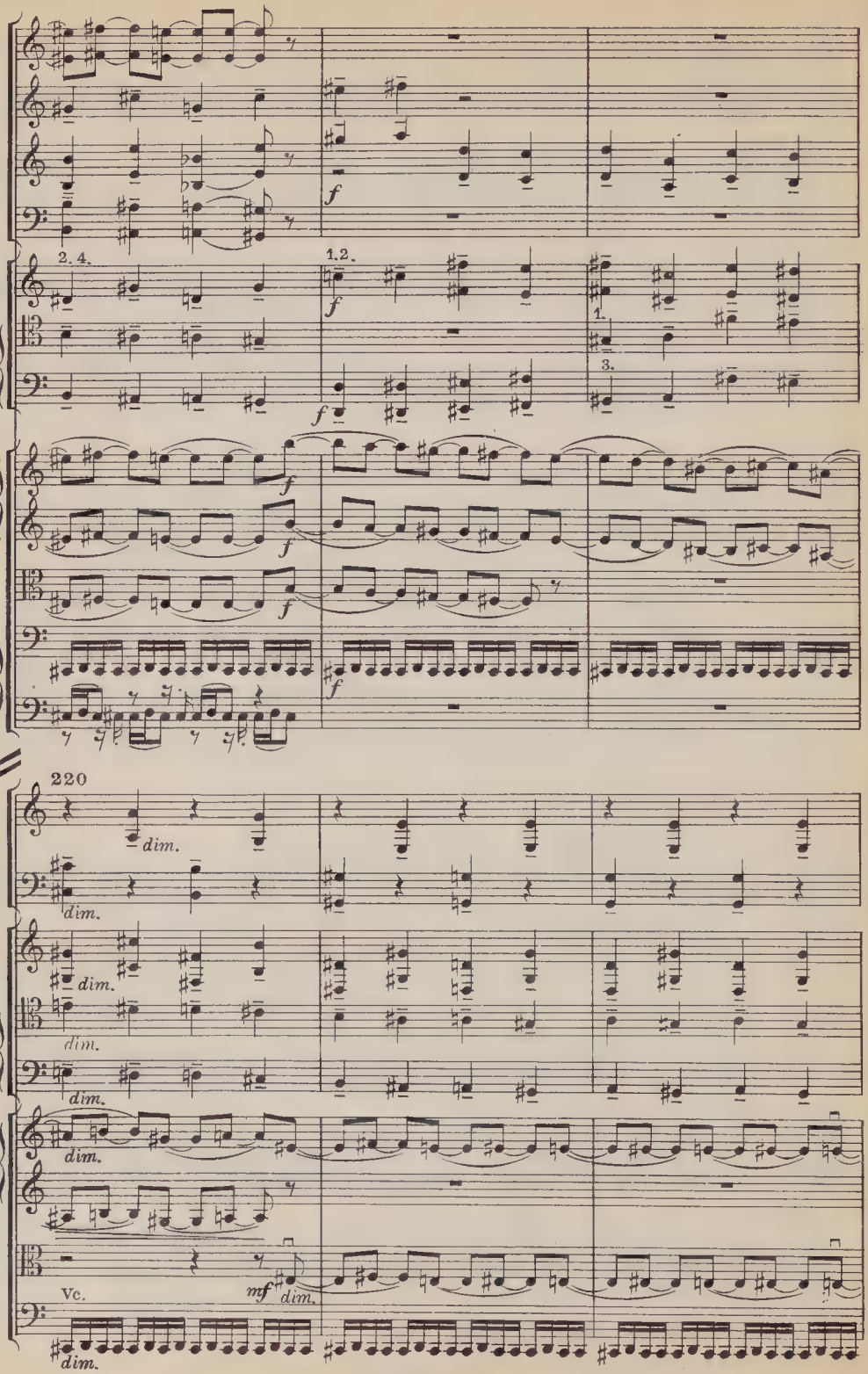

200
Cl.
Fg.
zu 2
Tbe. (A)
Tbni. e Tb.
1.
p cantabile
p cantabile
3.
p cantabile
Vle.
Vc. e Cb.
3 3 3 3
Bassi diminuendo
legatissimo
p
Tbe. (A)
Tbni. e Tb.
Vc. e Cb.

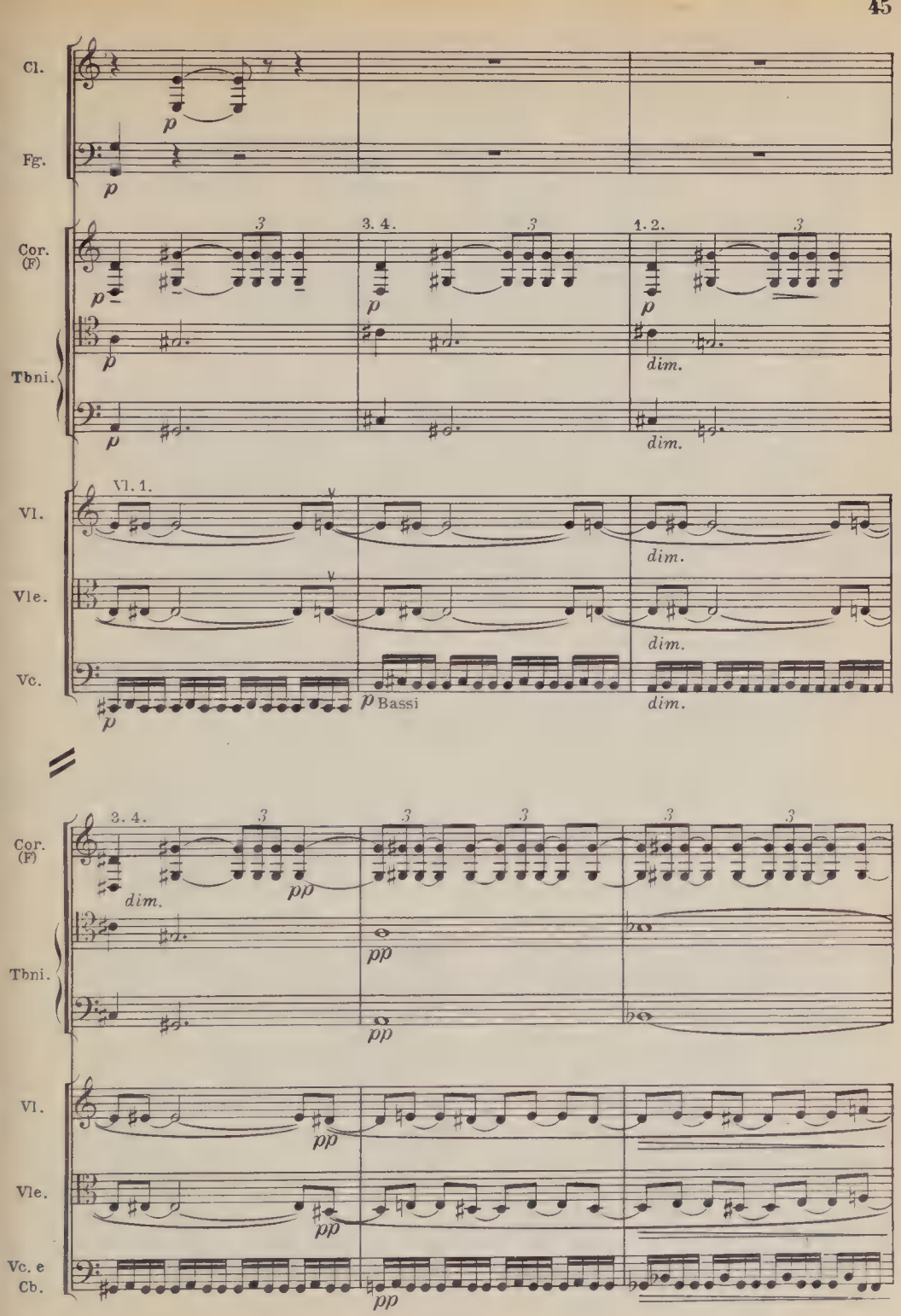

1.2.
3.
Fl.
Ob.
Cl.
Fg.
(kl. Fl. vorbereiten)
poco a poco cresc.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Vl.
Vle.
Vc. e Cb.

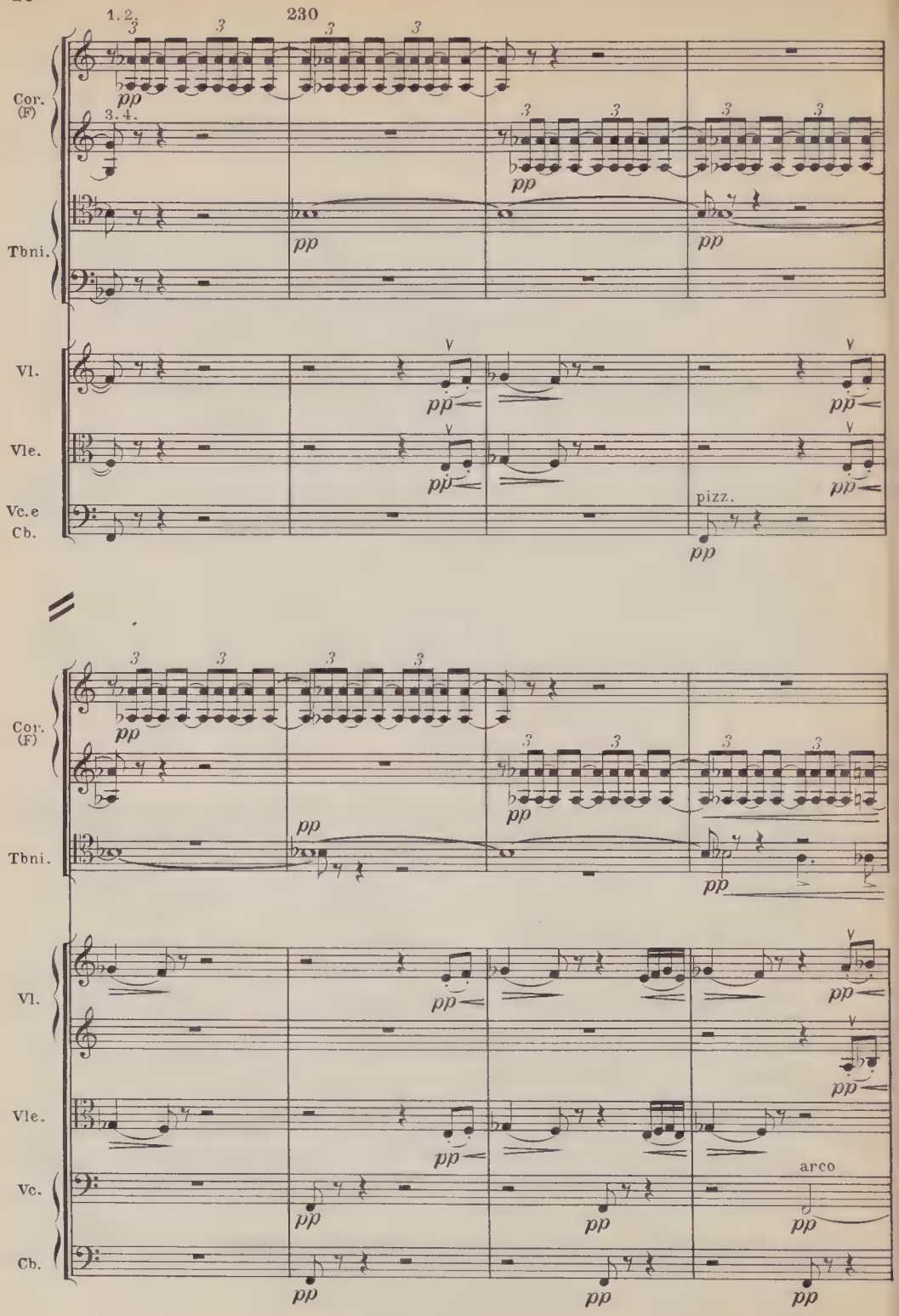

210
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Vl.
Vle.
Vc. e Cb.
mf
poco cresc.
più f
f

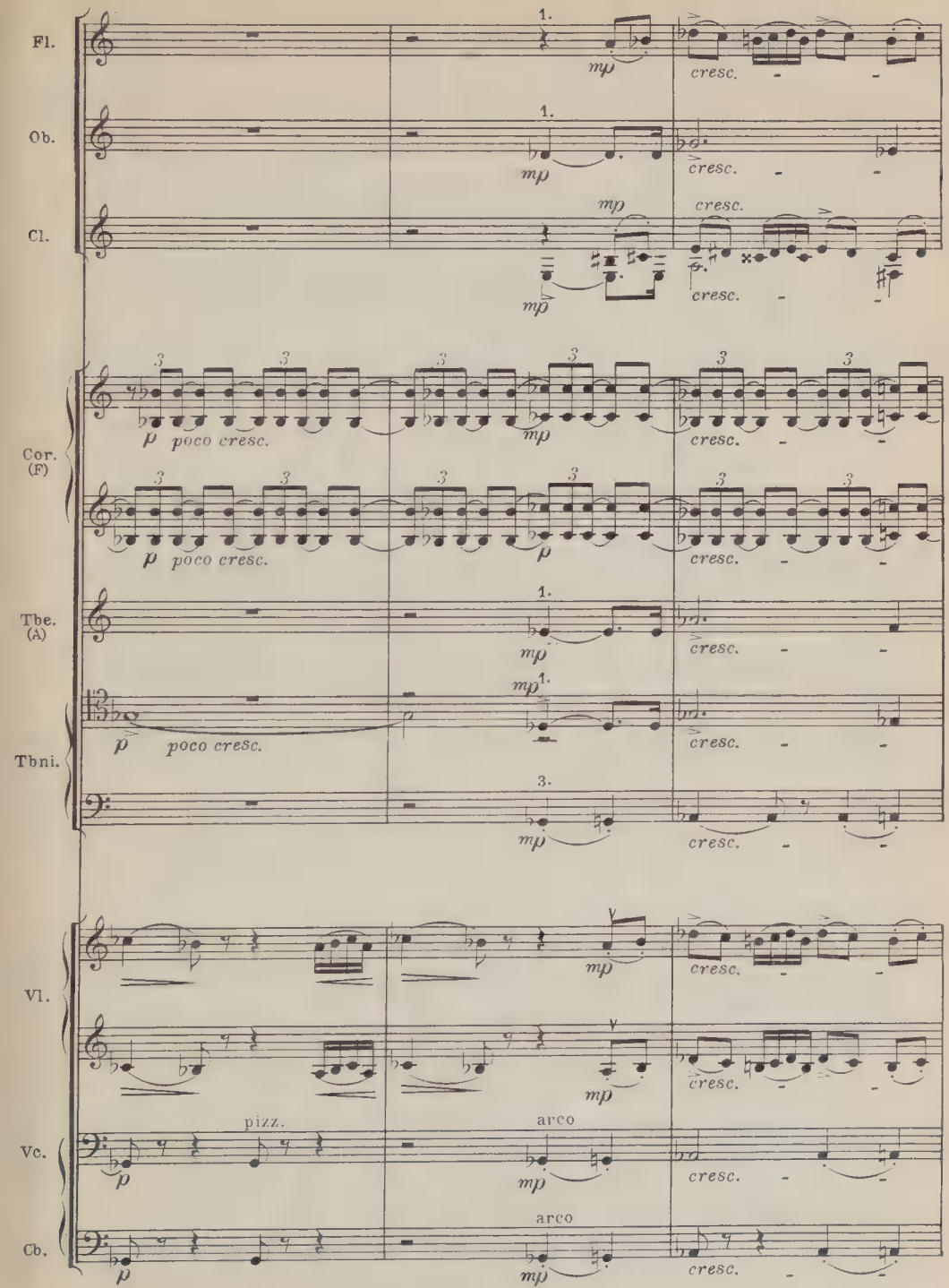

Fl.
Ob.
Cl.
Fg.
ff
f
1, 3.
2, 4.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Vl.
Vle.
Vc.
Cb.
cresc.
ff

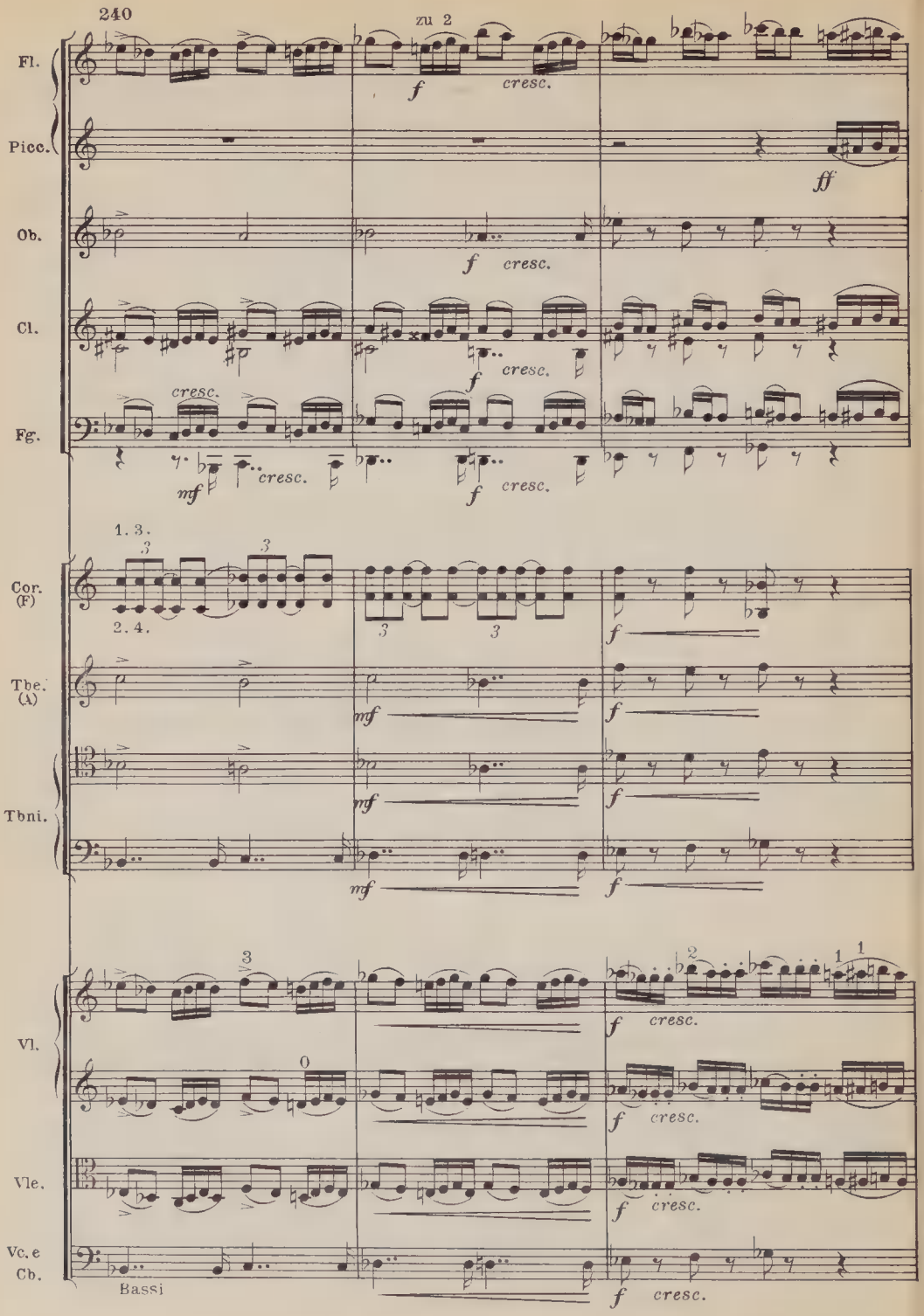

Fl.
zu 2
Ob.
Cl.
Fg.
Cor. (F)
1. 3.
2. 4.
1.3.
Tbni. e Tb.
1.
3.
Vl.
Vle.
Vc.
Cb.
ff
dim.un poco

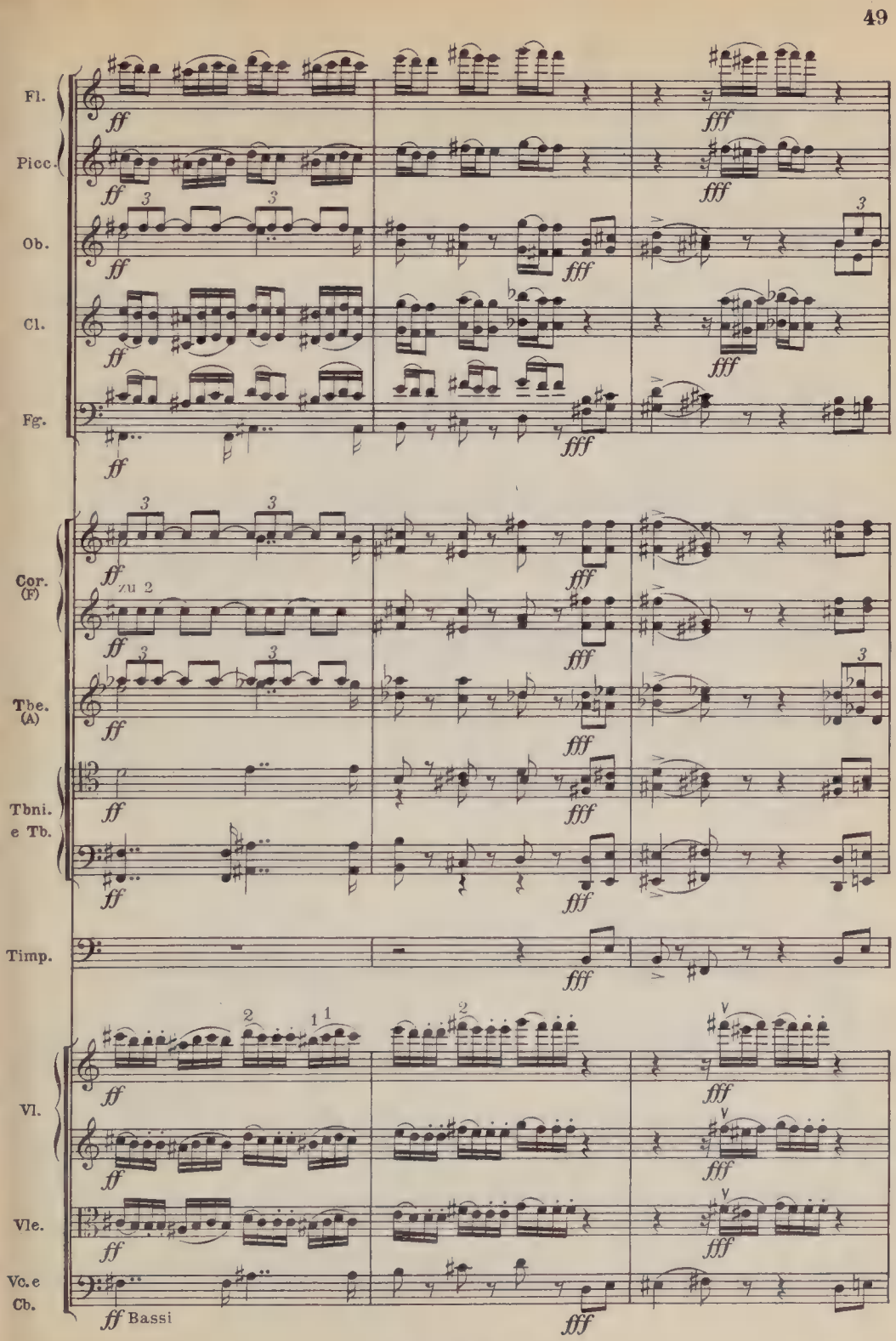

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbni. e Tb.
Vl.
Vle.
Vc.
Cb.
2. 4.
1. 2.
1.
3.
f
220
dim.
mf
Vc.

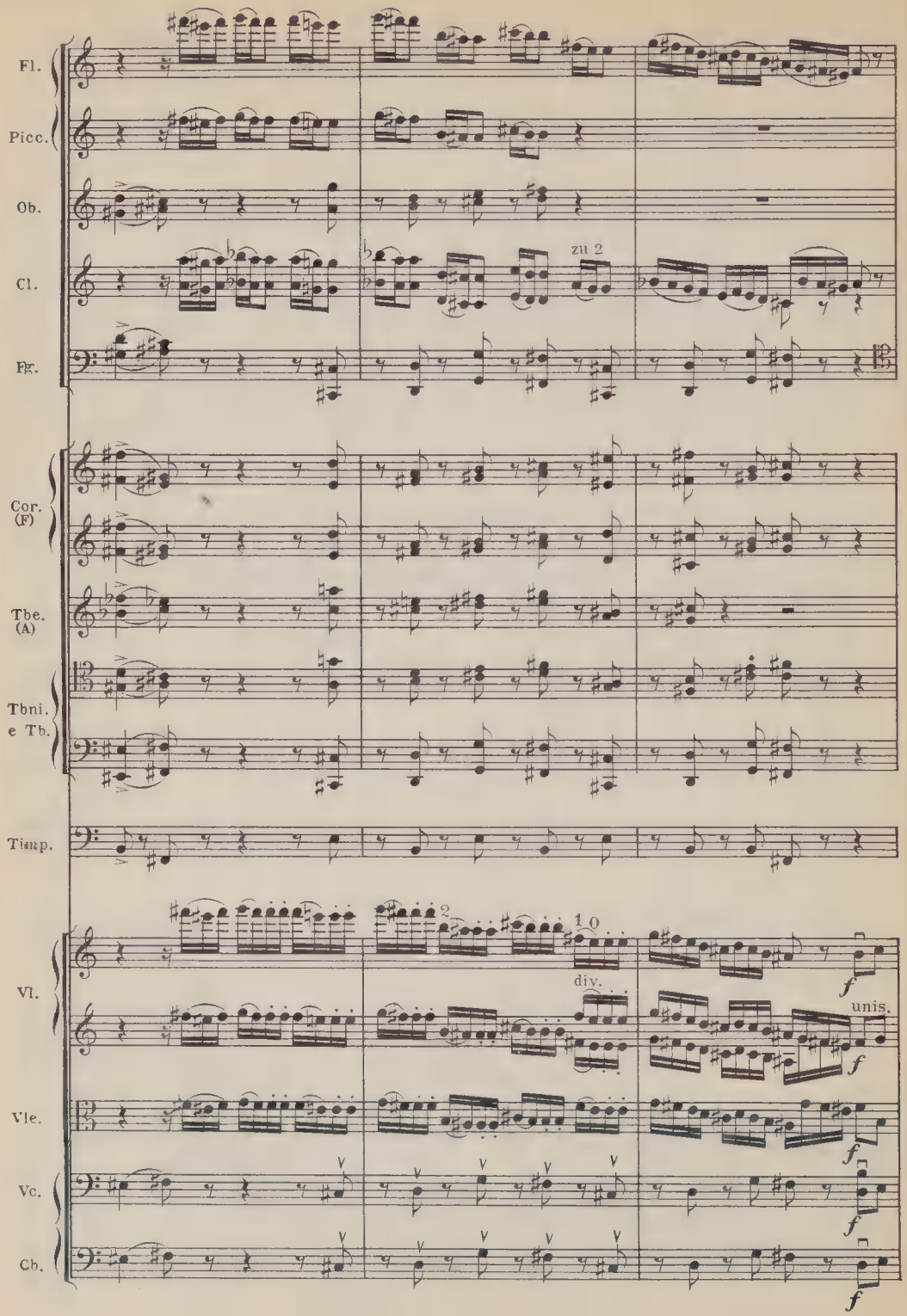

Cl.
Fg.
Cor. (F)
Tbni.
Vl.
Vle.
Vc.
Vl. 1.
3. 4.
1. 2.
dim.
Bassi
Vc. e Cb.

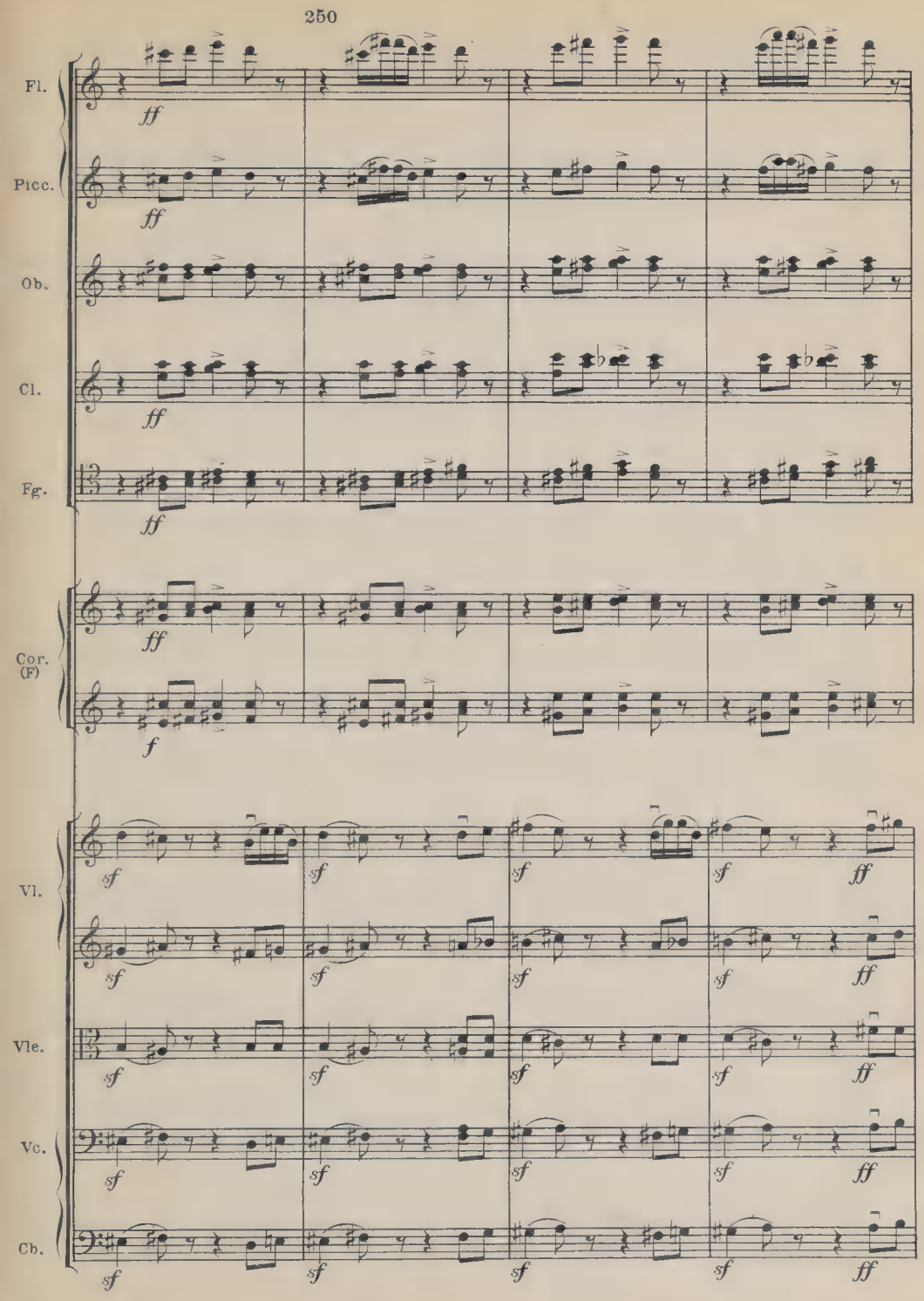

1. 2.
230
3. 4.
Cor. (F)
Tbni.
Vl.
Vle.
Vc.e Cb.
pizz.
arco
Vc.
Cb.
pp

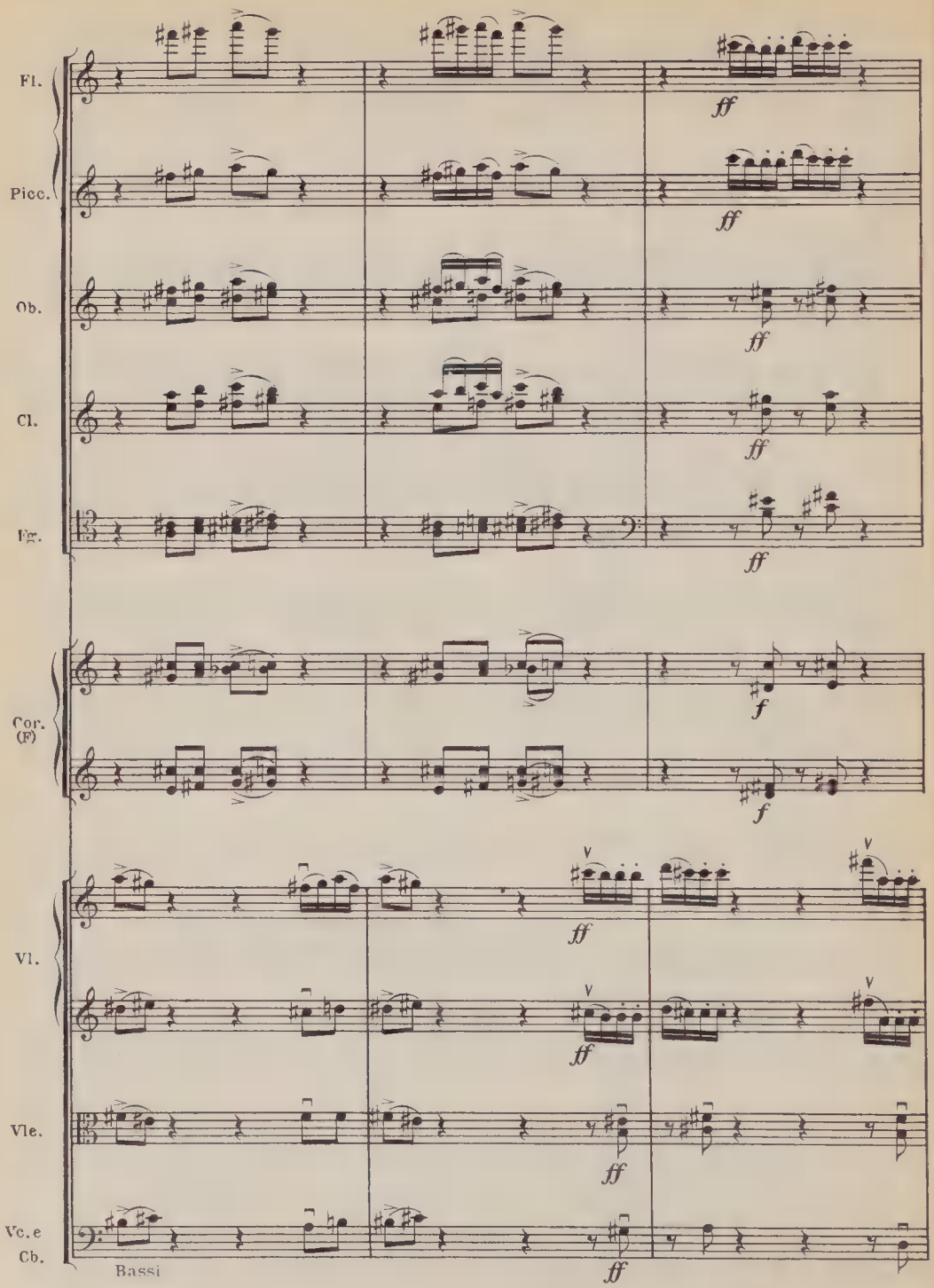

Fl.
Ob.
Cl.
Cor. (F)
Tbe. (A)
Tbni.
Vl.
Vc.
Cb.
1.
mp
cresc.
3
p
poco cresc.
pizz.
arco
V

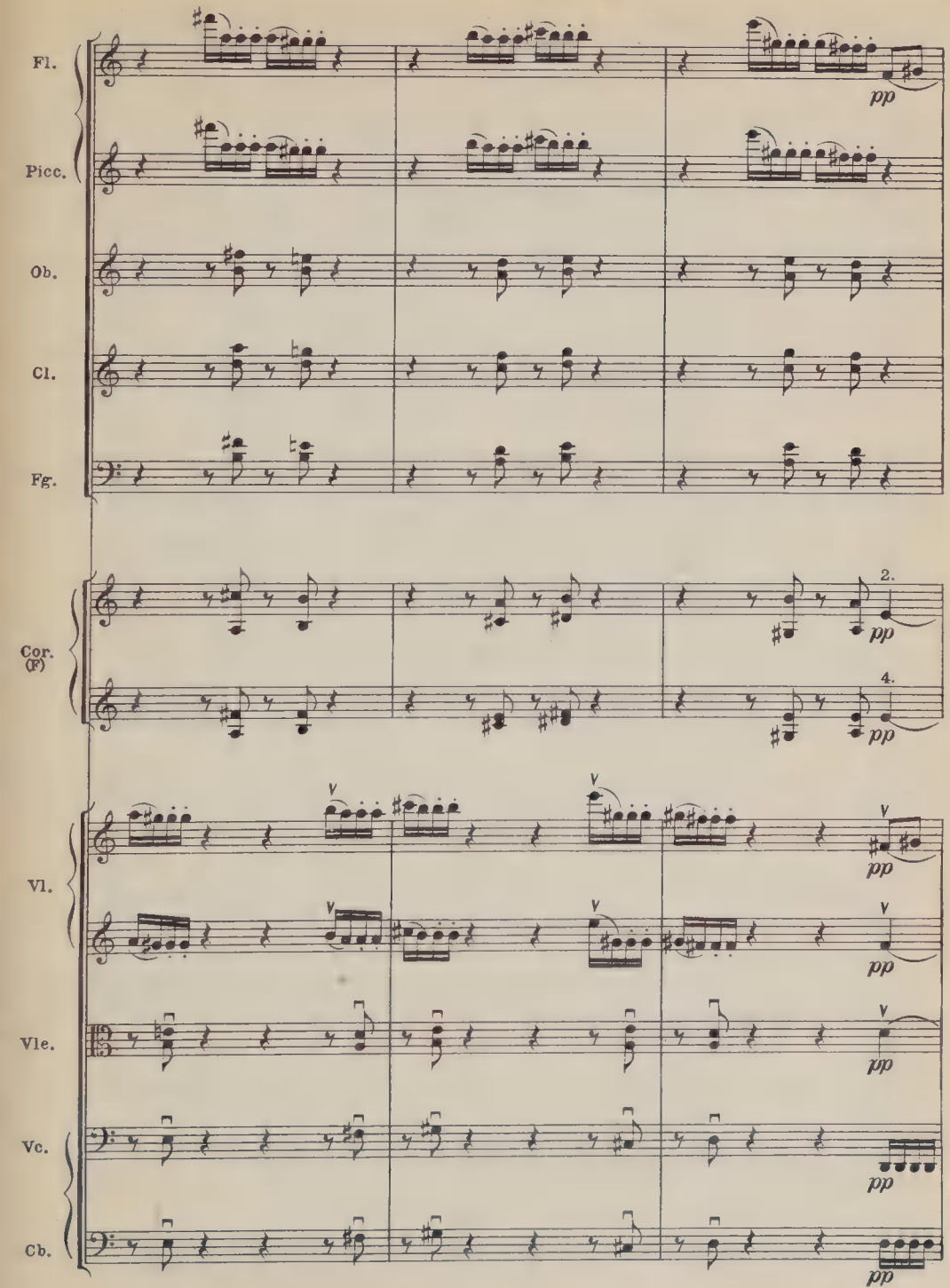

240
zu 2
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni.
Vl.
Vle.
Vc. e Cb.
Bassi
cresc.
ff
mf
f
1. 3.
2. 4.

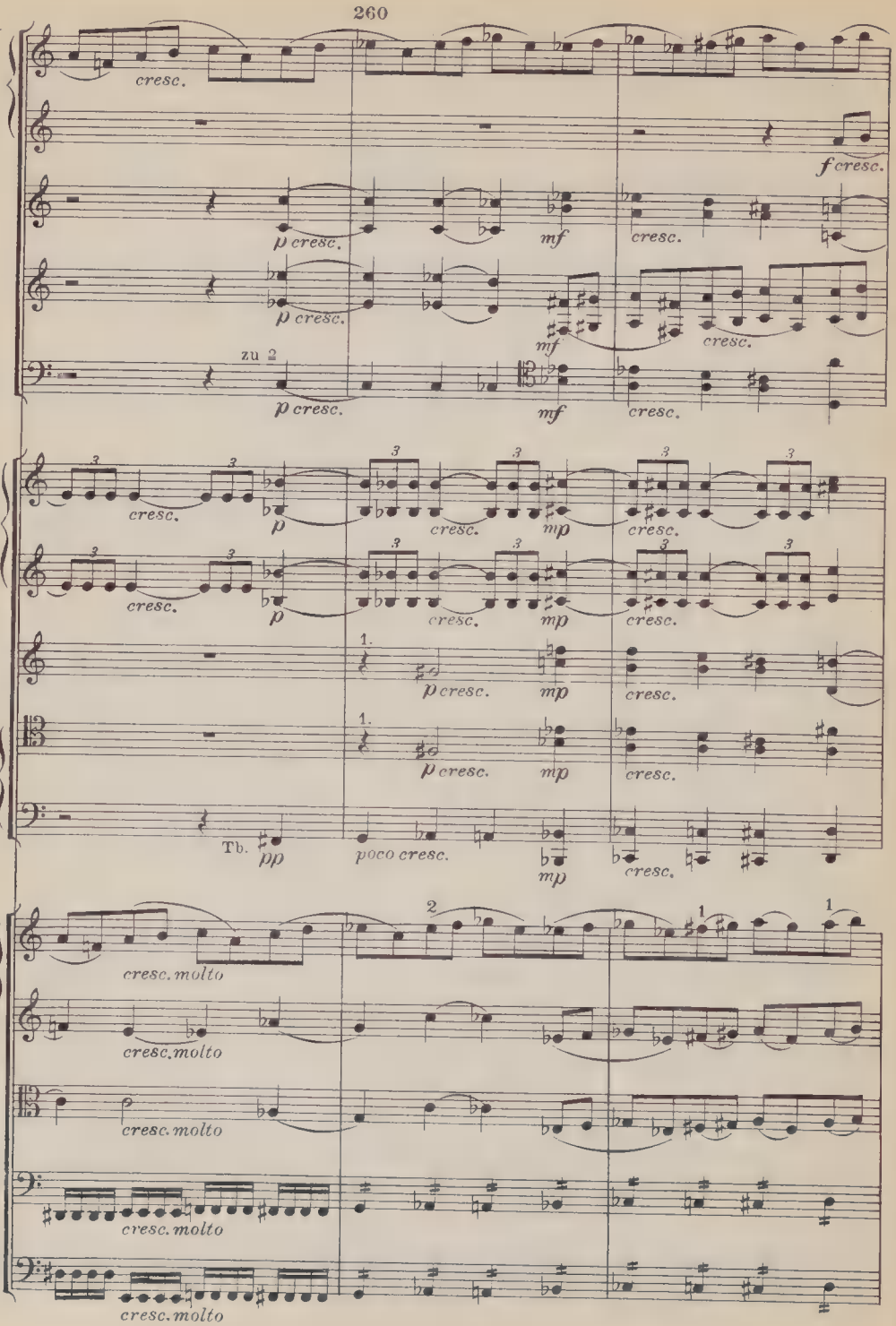

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
zu 2
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc. e Cb.
ff
fff
Bassi

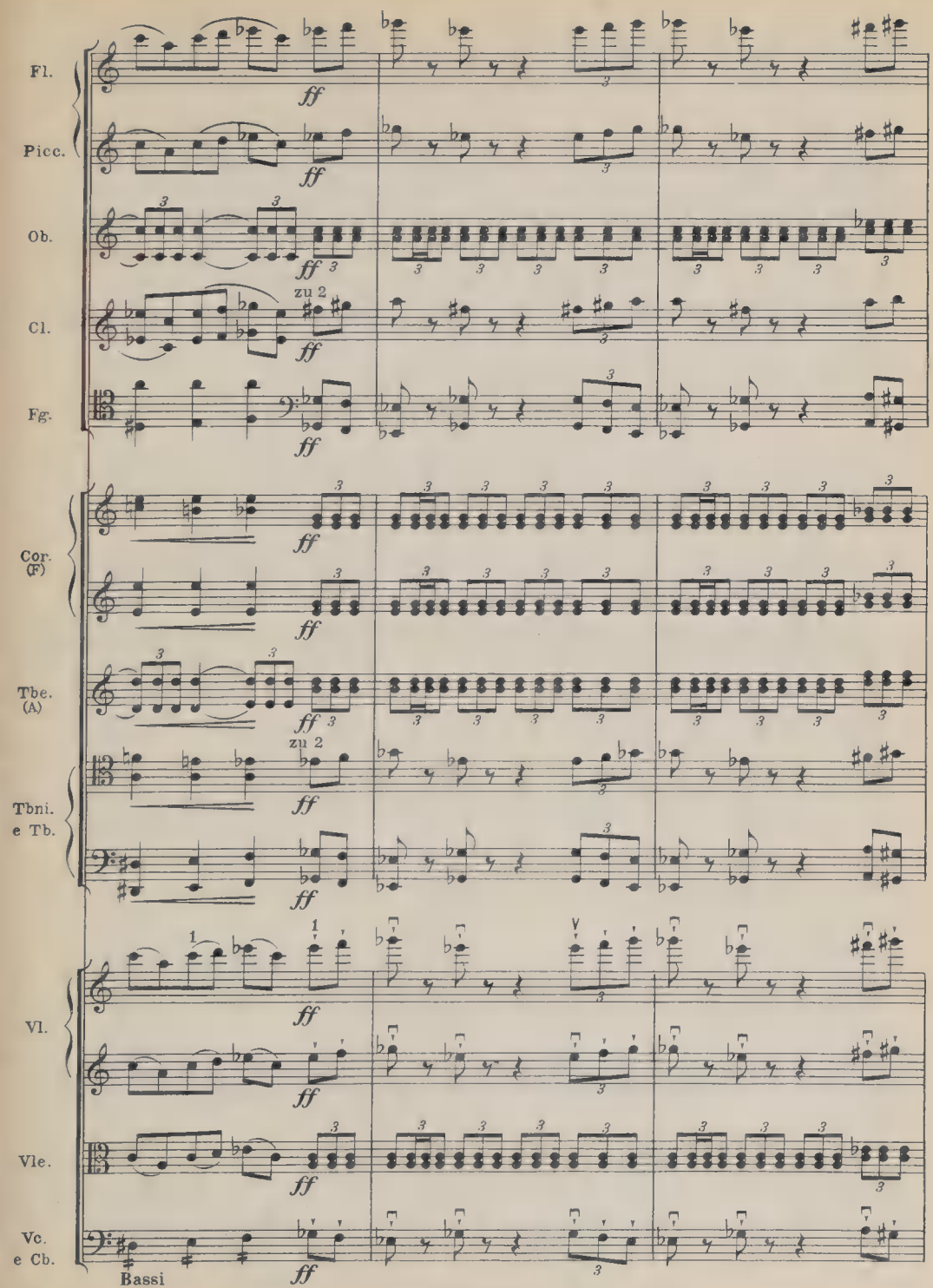

Fl.
Picc.
Ob.
Cl.
zu 2
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
1.
2.
div.
unis.
Vle.
Vc.
Cb.

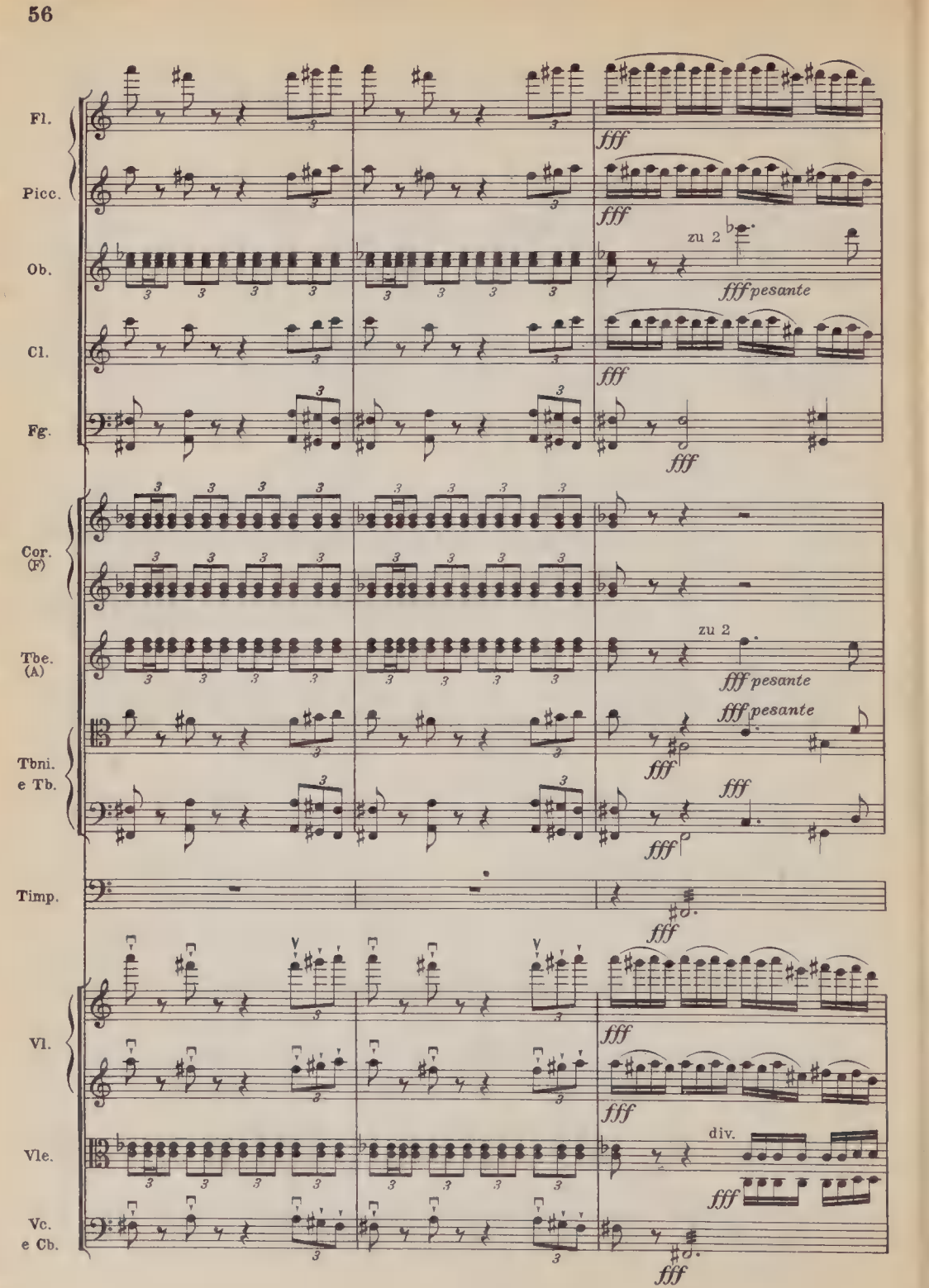

250
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vle.
Vc.
Cb.
ff
f
sf

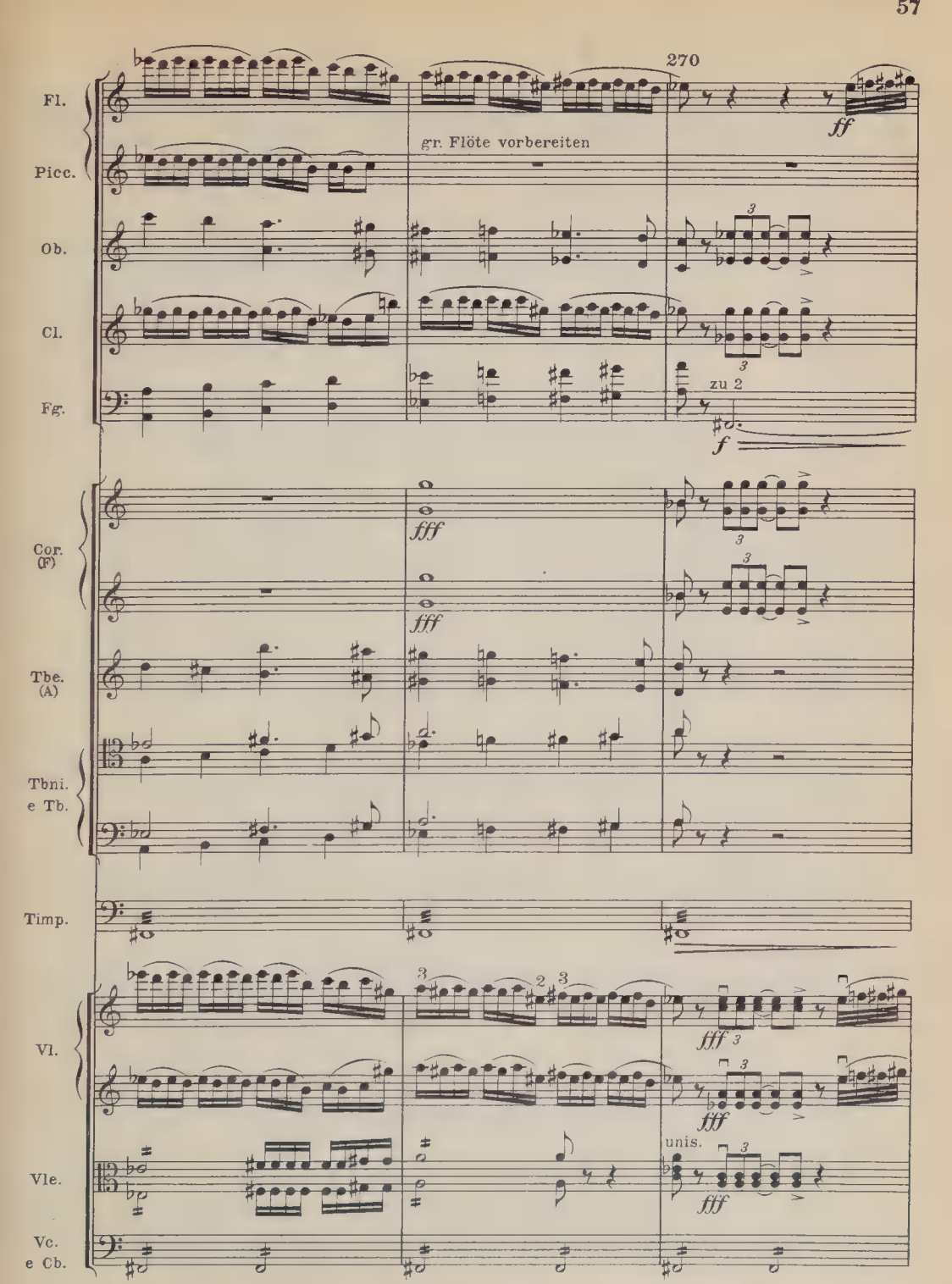

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vle.
Vc. e Cb.
Bassi
ff
f

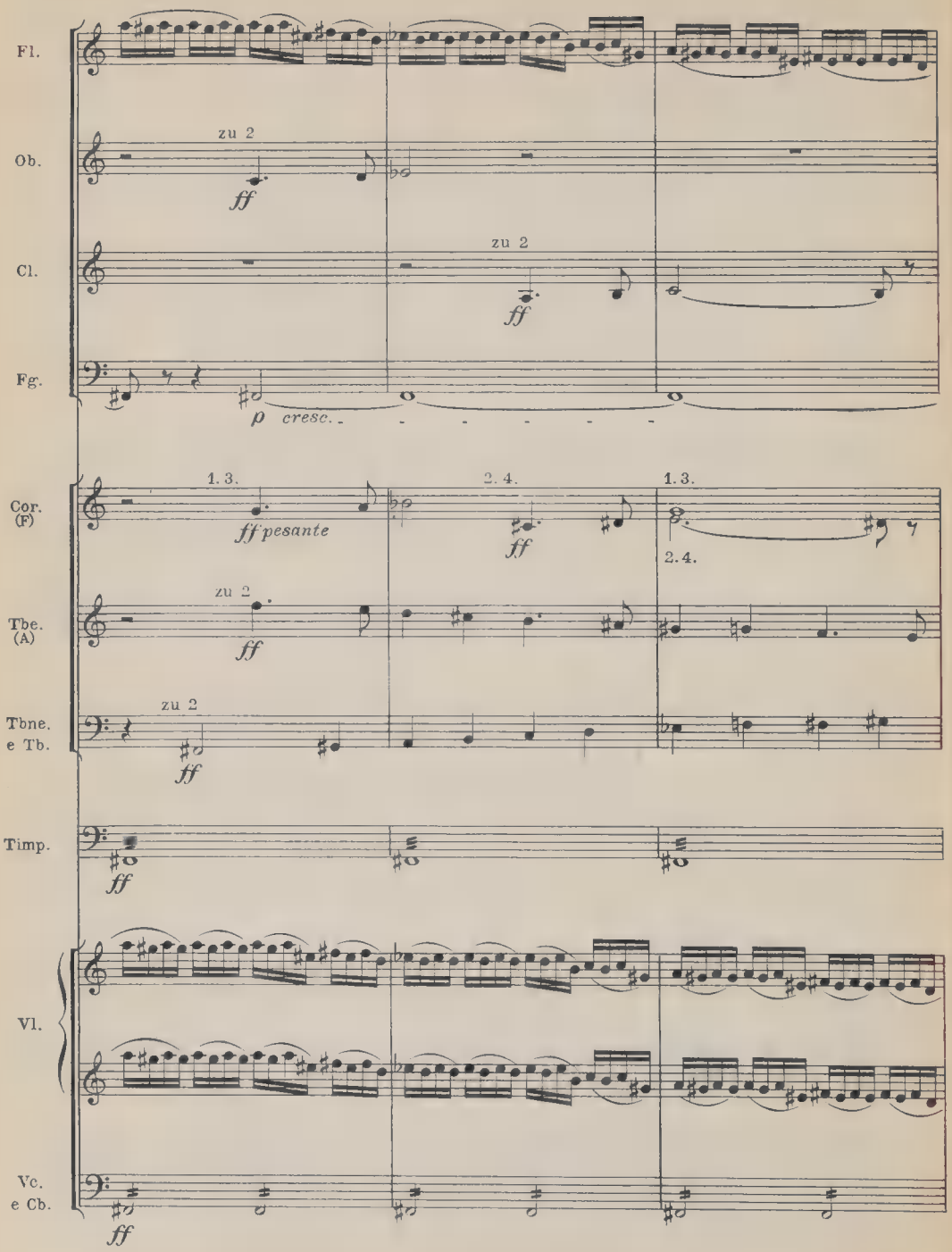

Fl.
Picc.
Ob.
Cl.
Fg.
pp
Cor. (F)
2.
4.
pp
Vl.
Vle.
Vc.
Cb.
pp

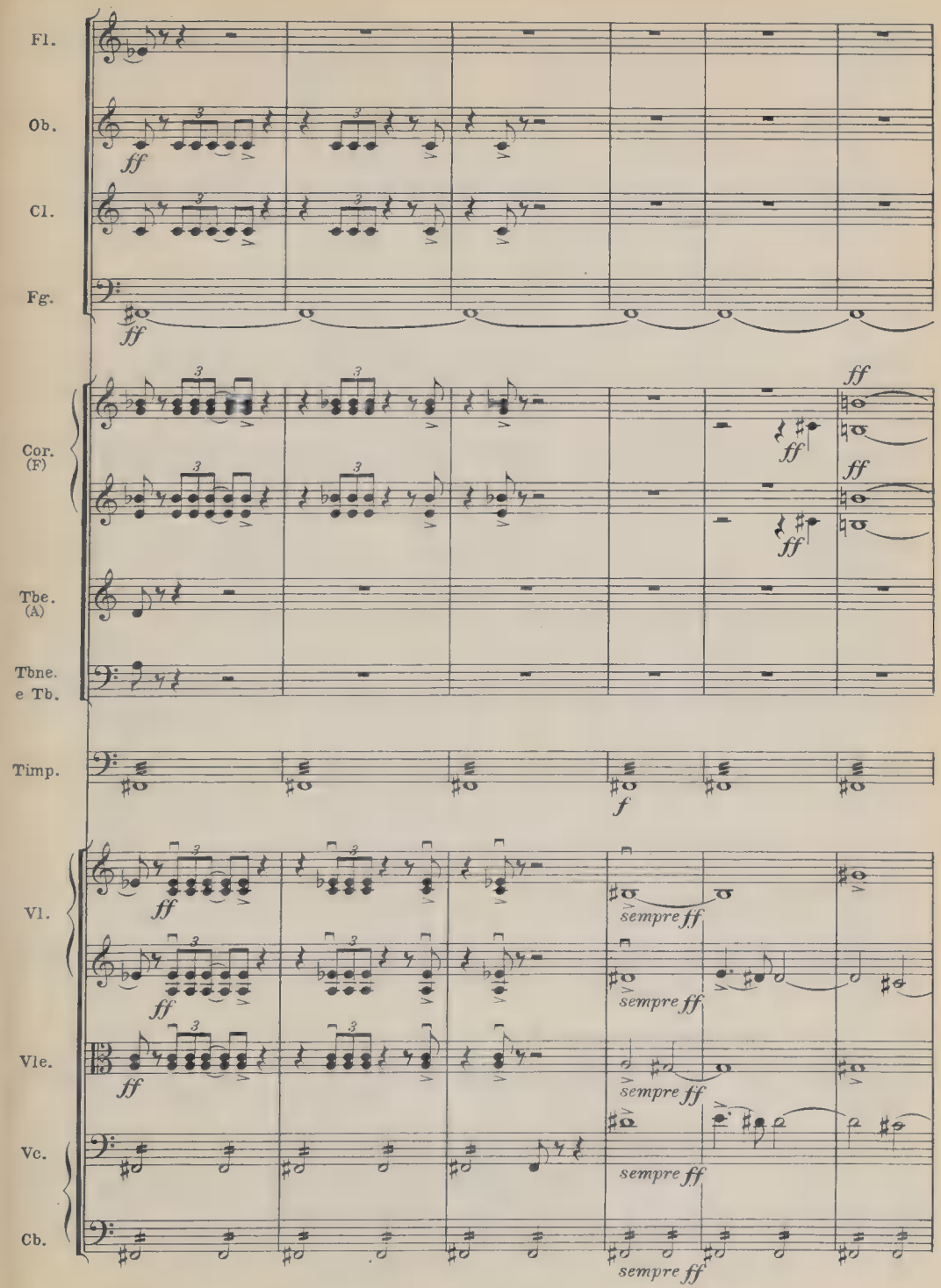

260
Fl.
Picc.
Ob.
Cl.
Fg.
zu 2
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Tb.
Vl.
Vle.
Vc.
Cb.
cresc.
f cresc.
p cresc.
mf
mp
pp
poco cresc.
cresc. molto

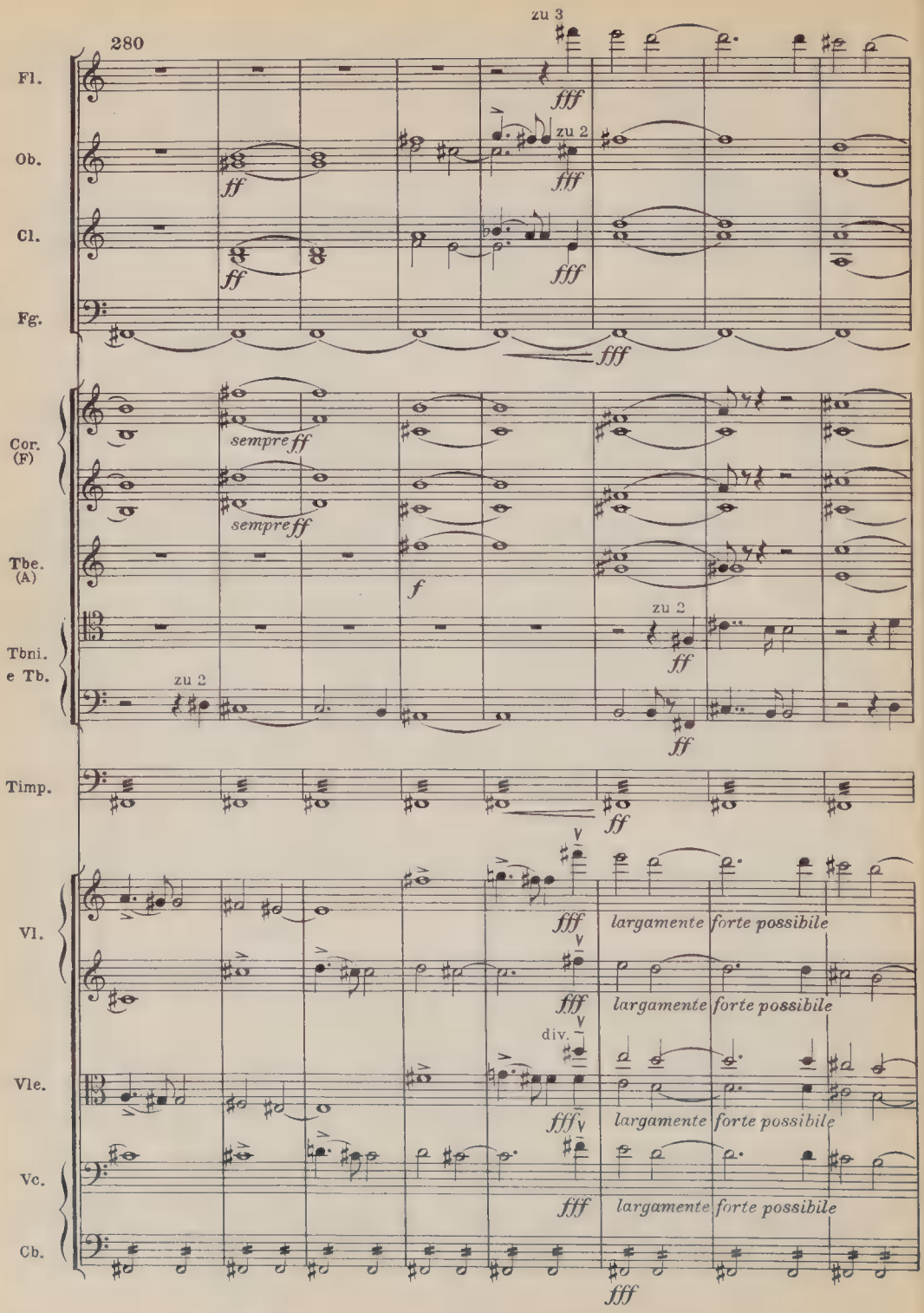

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Vl.
Vle.
Vc. e Cb.
ff
zu 2
Bassi

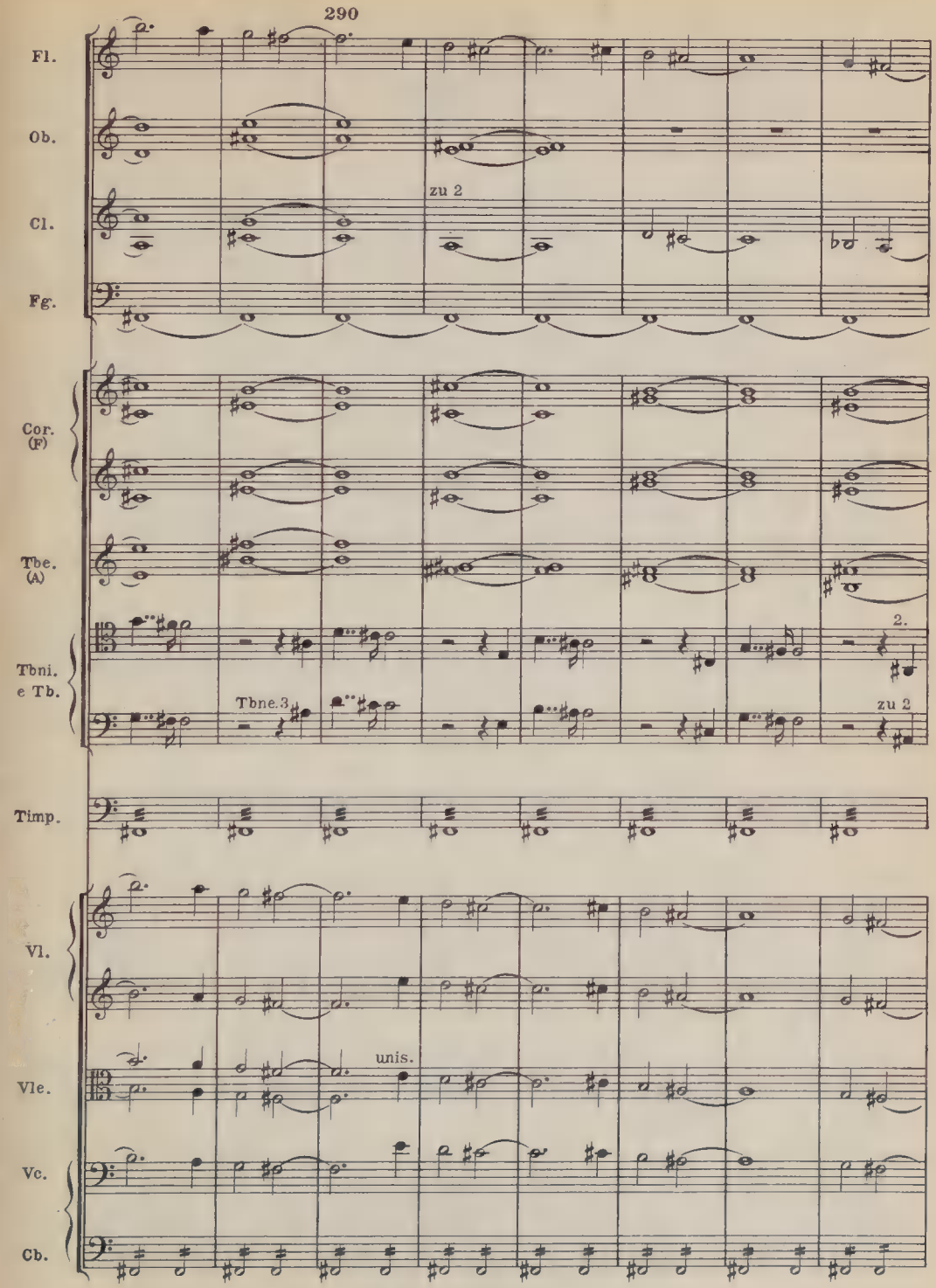

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc. e Cb.
fff
fff pesante
zu 2
div.

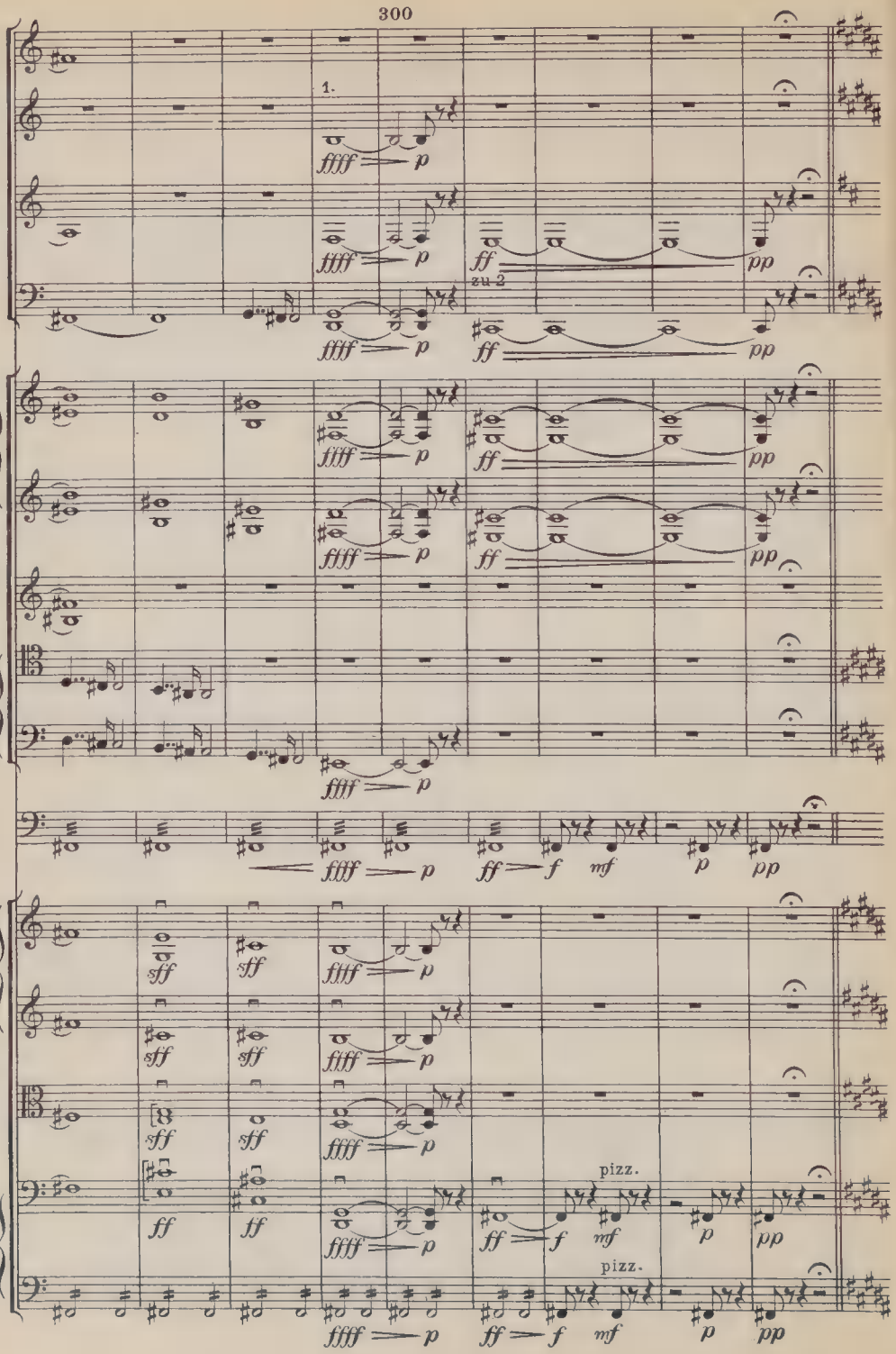

270
Fl.
Picc.
Ob.
Cl.
Fg.
gr. Flöte vorbereiten
ff
zu 2
f
Cor. (F)
Tbe. (A)
Tbni. e Tb.
fff
Timp.
Vl.
Vle.
Vc. e Cb.
unis.

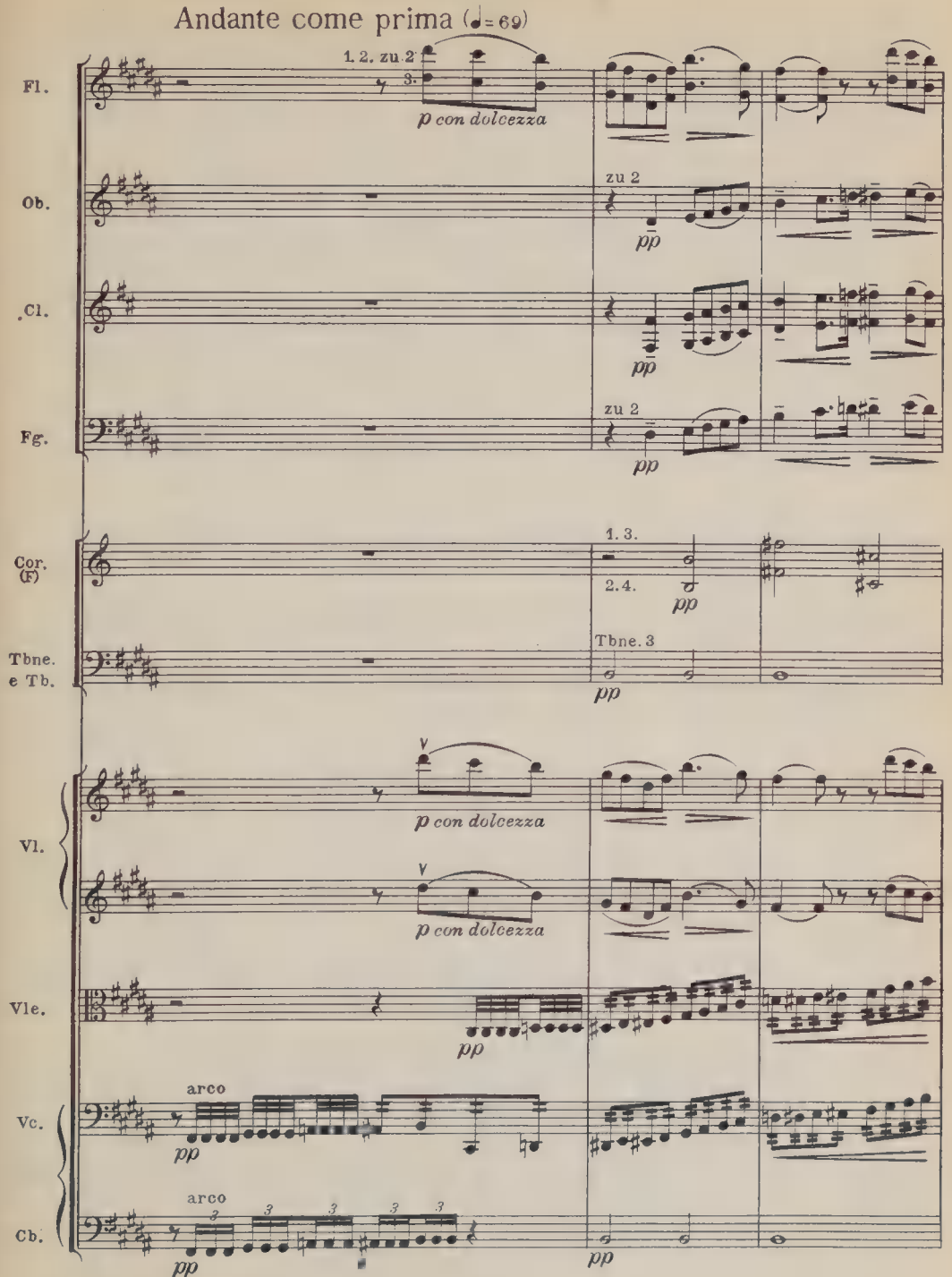

Fl.
Ob.
zu 2
ff
Cl.
zu 2
ff
Fg.
p cresc.
Cor. (F)
1. 3.
ff pesante
2. 4.
ff
1. 3.
2. 4.
Tbe. (A)
zu 2
ff
Tbne. e Tb.
zu 2
ff
Timp.
ff
Vl.
Vc. e Cb.
ff

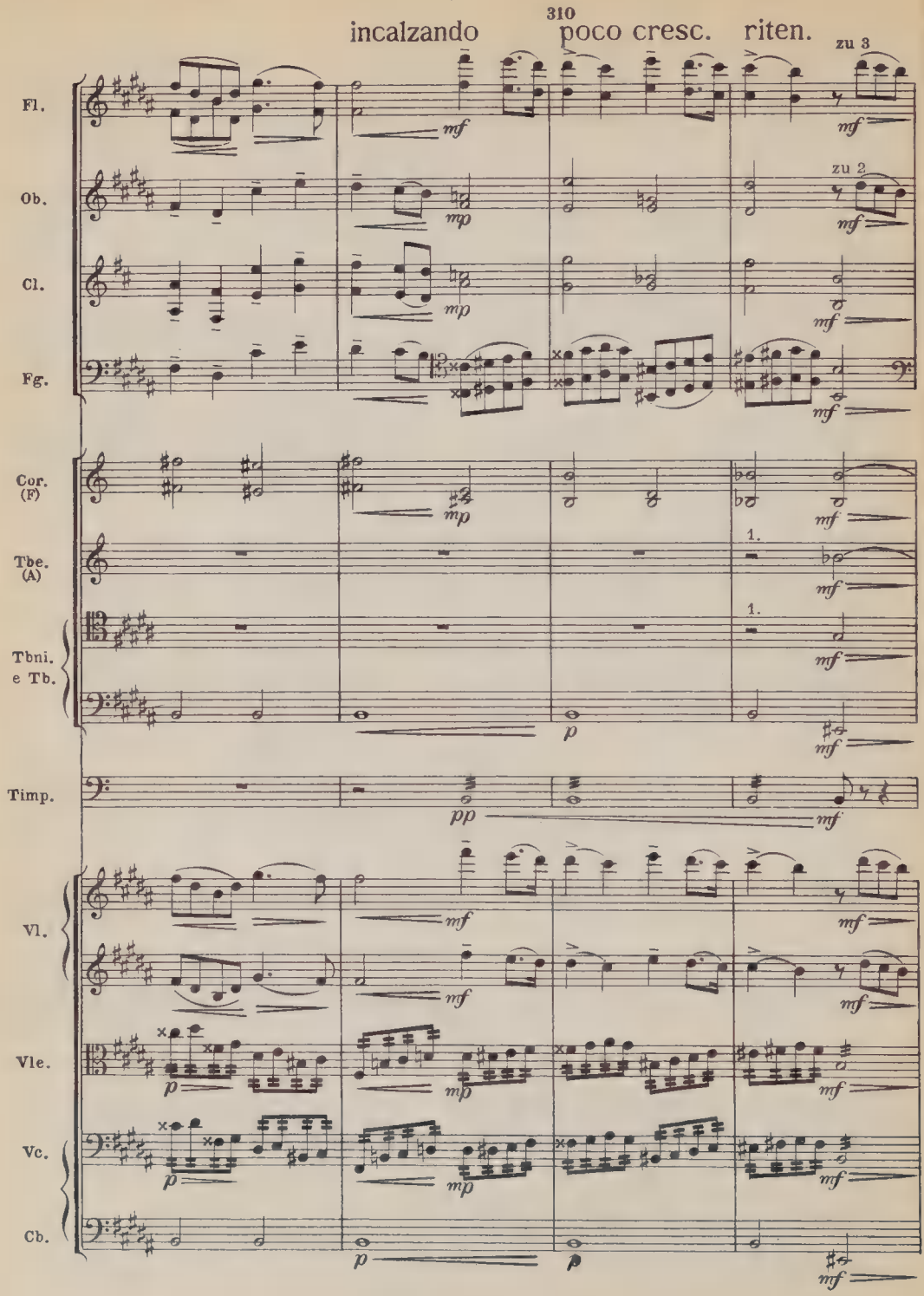

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbne. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
ff
f
sempre ff

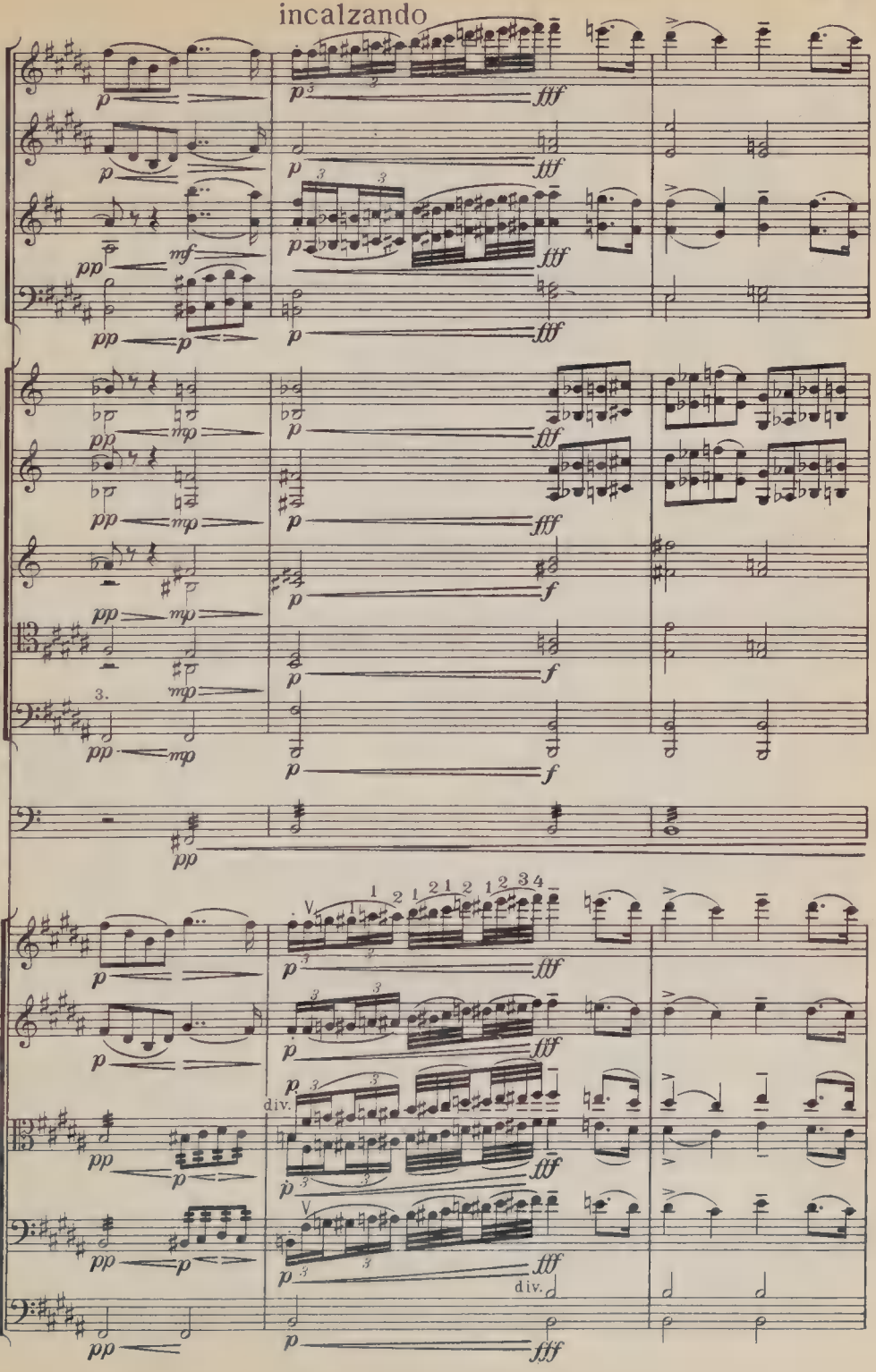

280
zu 3
Fl.
Ob.
zu 2
Cl.
Fg.
Cor. (F)
sempre ff
Tbe. (A)
Tbni. e Tb.
zu 2
Timp.
Vl.
largamente forte possibile
div.
Vle.
Vc.
Cb.

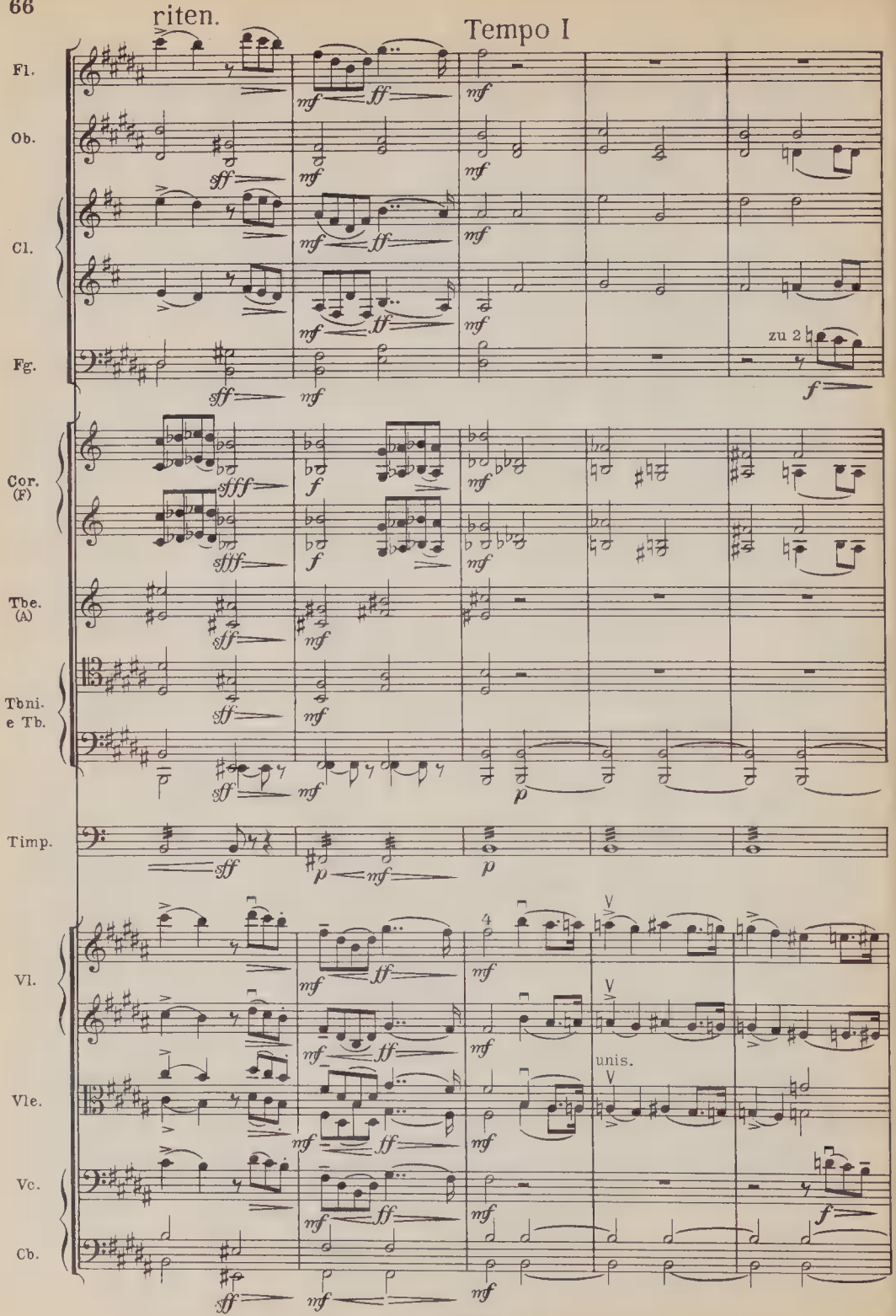

290
Fl.
Ob.
Cl.
zu 2
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
2.
Tbne.3
zu 2
Timp.
Vl.
unis.
Vle.
Vc.
Cb.

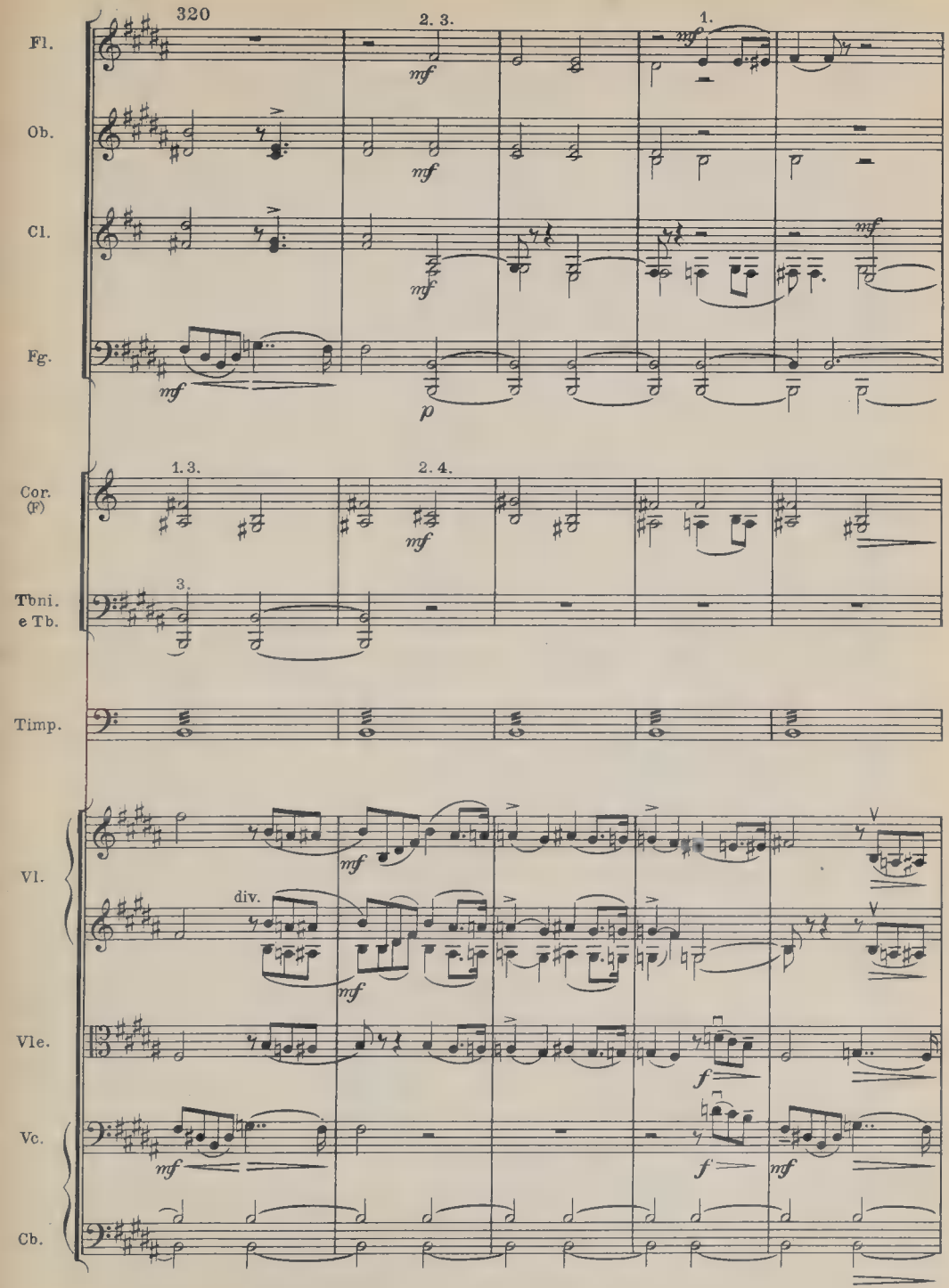

300
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
1.
zu 2
pizz.
pizz.

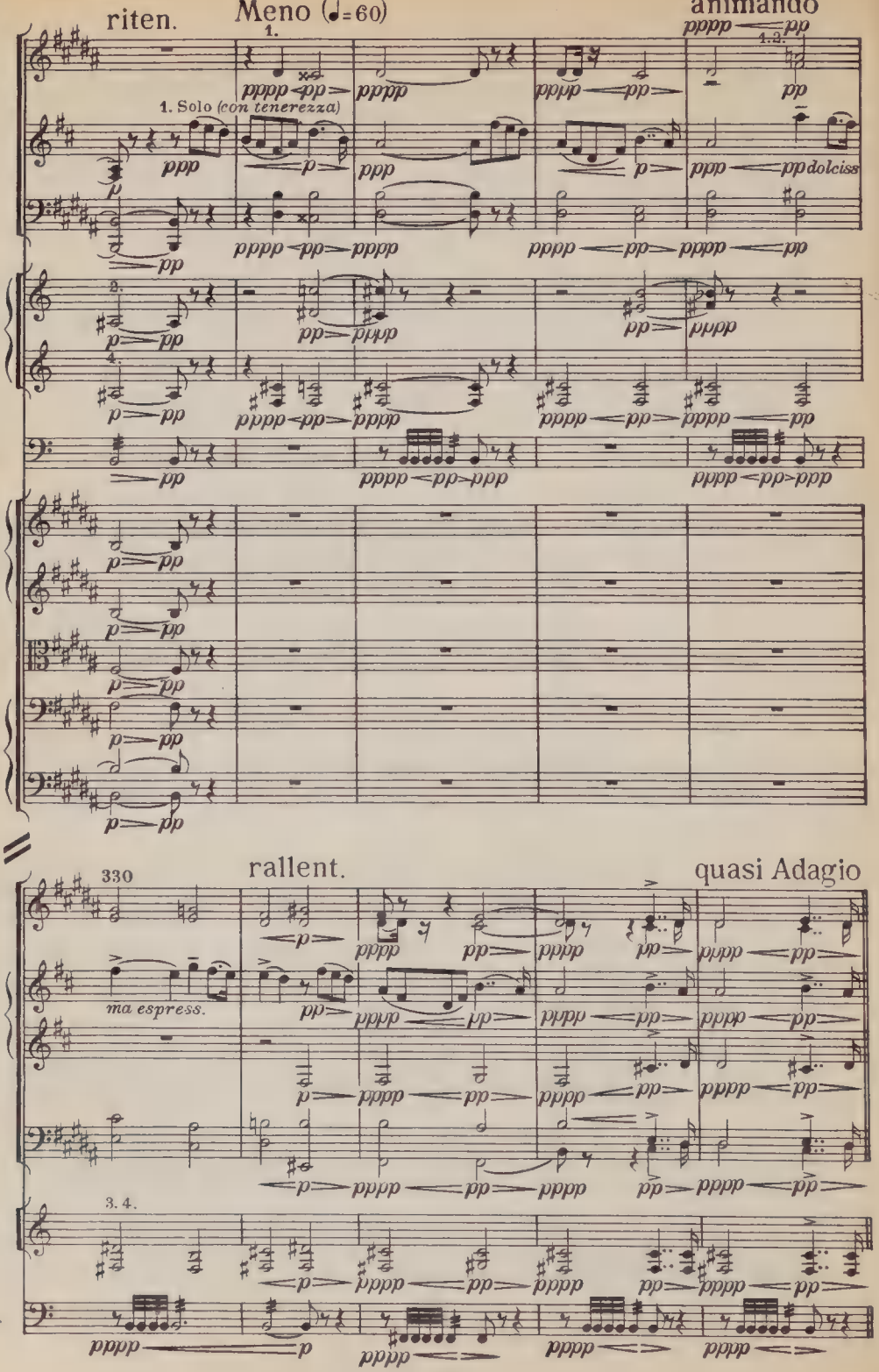

Andante come prima (♩= 69)
Fl.
1. 2. zu 2
3.
p con dolcezza
Ob.
zu 2
pp
Cl.
pp
Fg.
zu 2
pp
Cor. (F)
1. 3.
2. 4.
pp
Tbne. e Tb.
Tbne. 3
pp
Vl.
p con dolcezza
p con dolcezza
Vle.
pp
Vc.
arco
pp
Cb.
arco
pp
pp


310
incalzando
poco cresc.
riten.
zu 3
zu 2
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
1.
mf
mp
p
pp

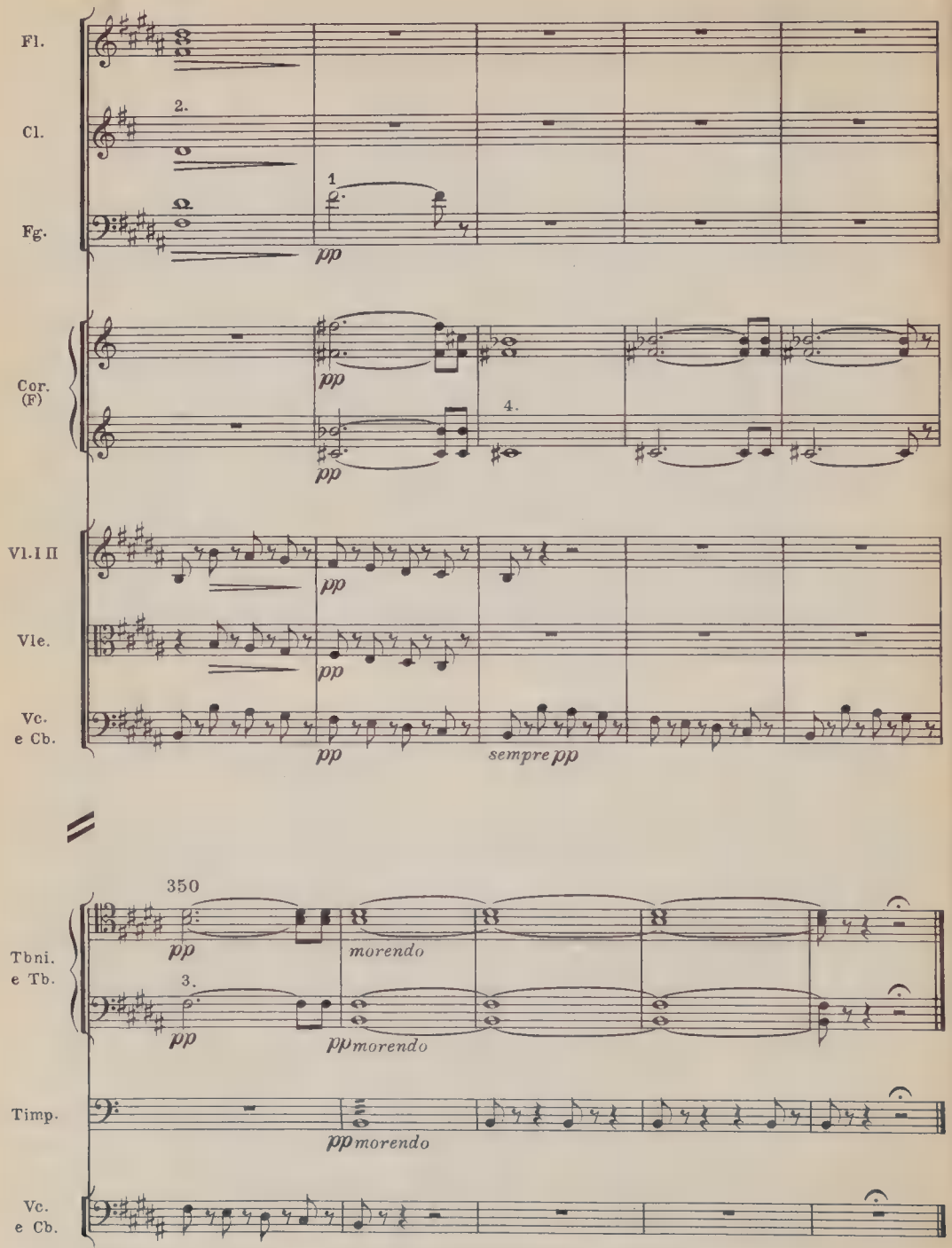

incalzando
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
div.


riten.
Tempo I
Fl.
Ob.
Cl.
Fg.
zu 2
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
unis.
Vc.
Cb.

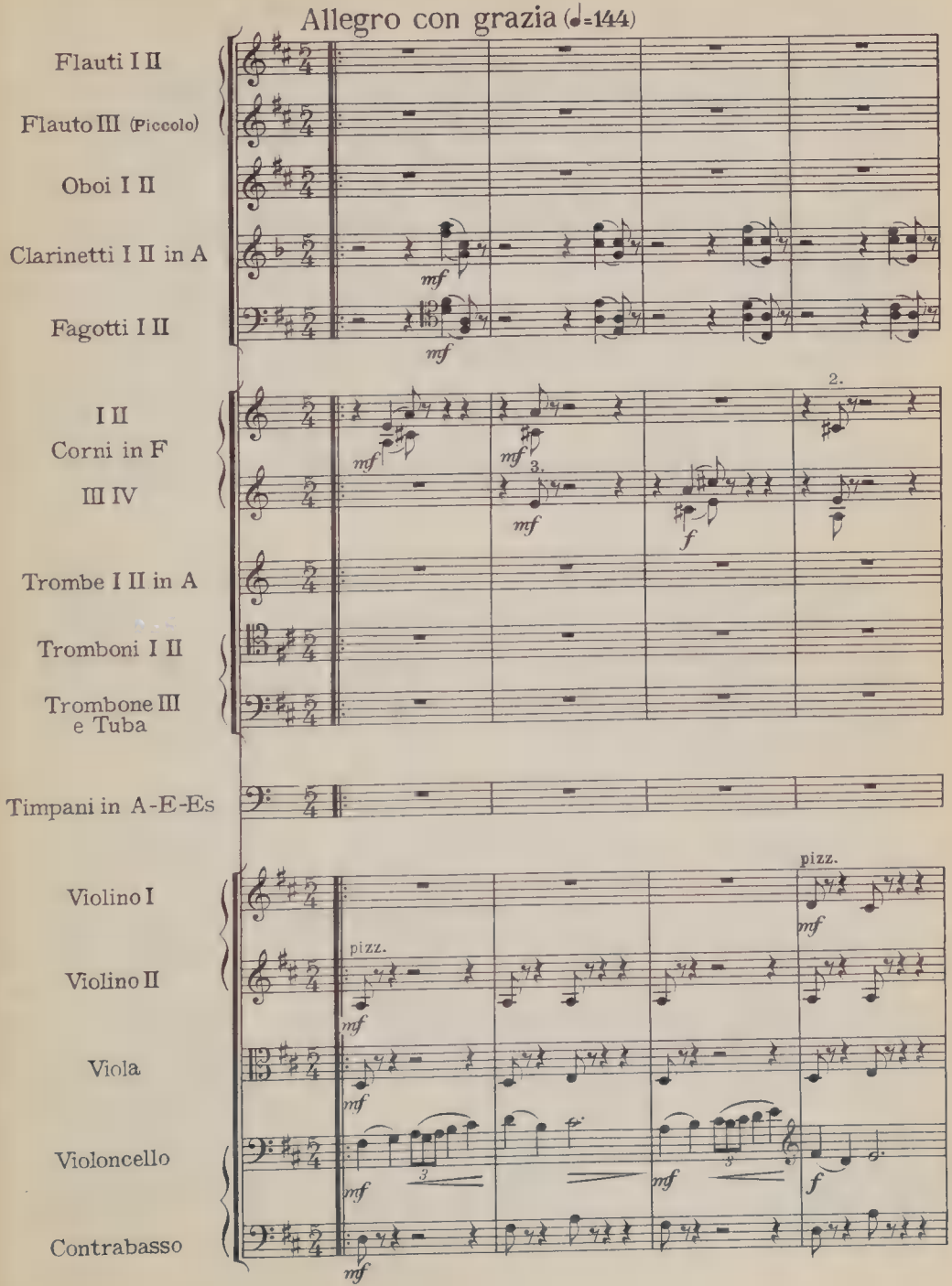

320
2. 3.
1.
Fl.
Ob.
Cl.
Fg.
mf
p
1. 3.
2. 4.
Cor. (F)
3.
Tbni. e Tb.
Timp.
Vl.
div.
Vle.
Vc.
Cb.
f

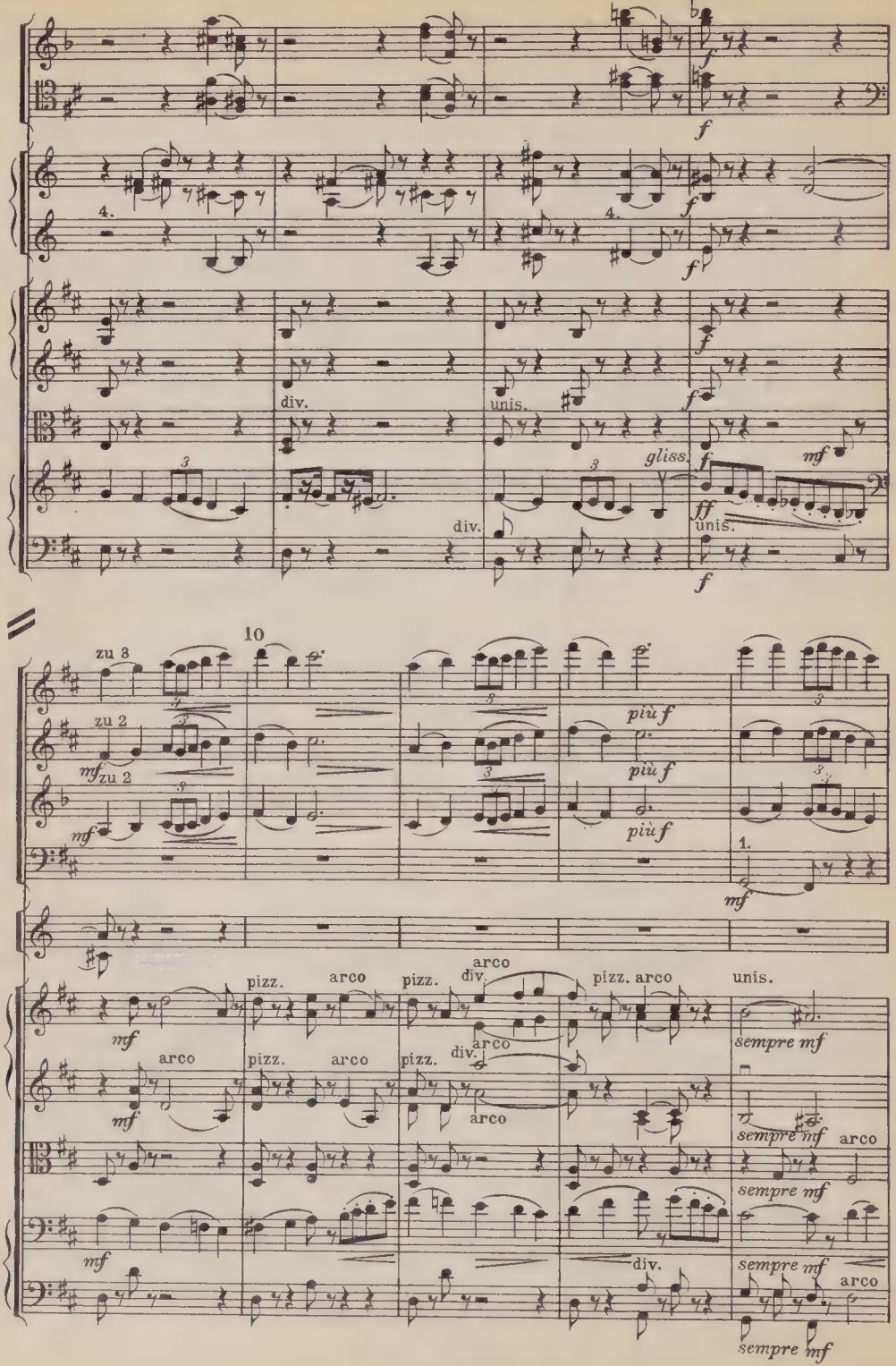

riten.
Meno (♩=60)
animando
Fl.
Cl.
Fg.
Cor. (F)
Timp.
Vl.
Vle.
Vc.
Cb.
1. Solo (con tenerezza)
ma espress.
330
rallent.
quasi Adagio

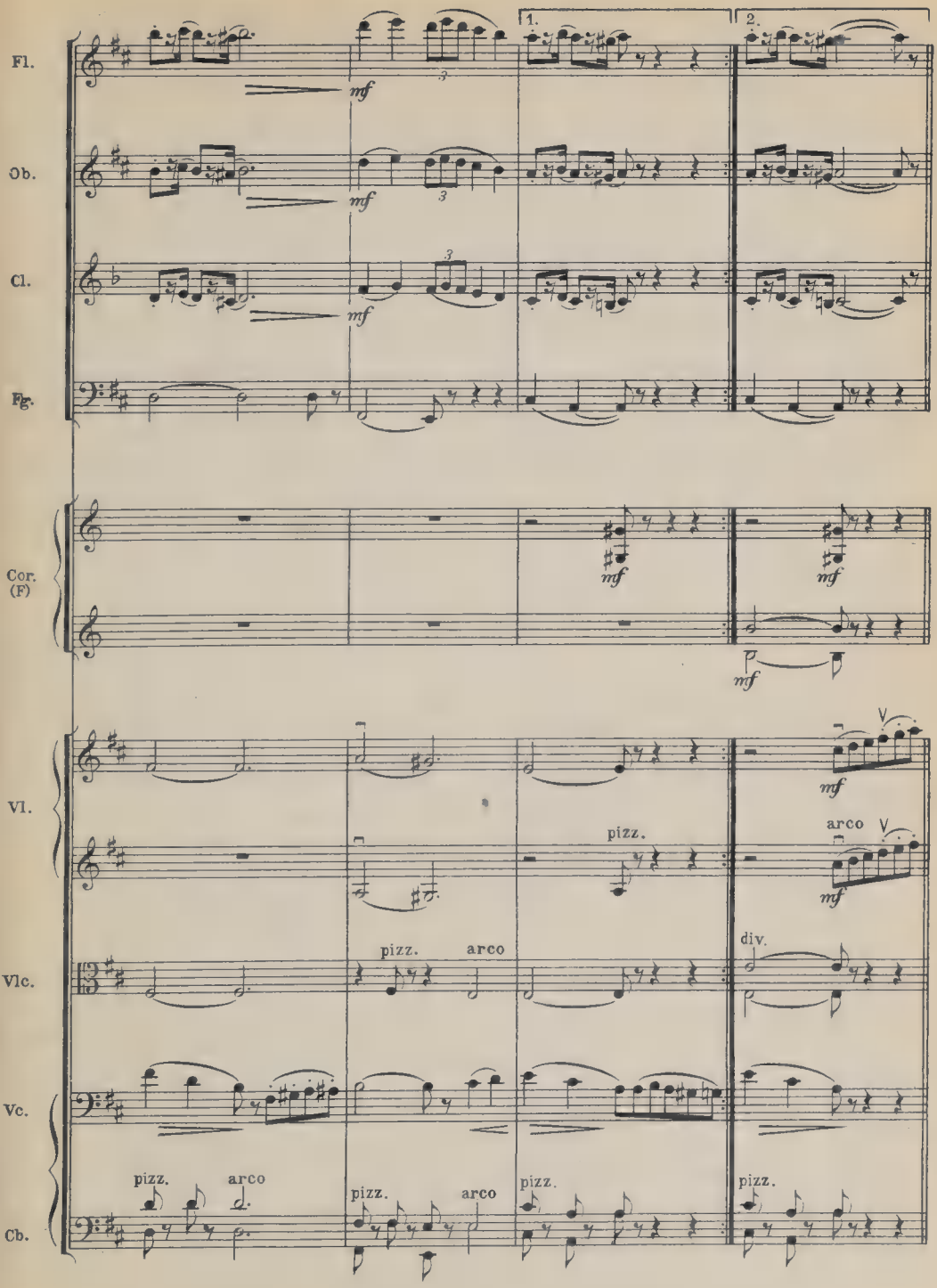
Andante mosso (♩=80)

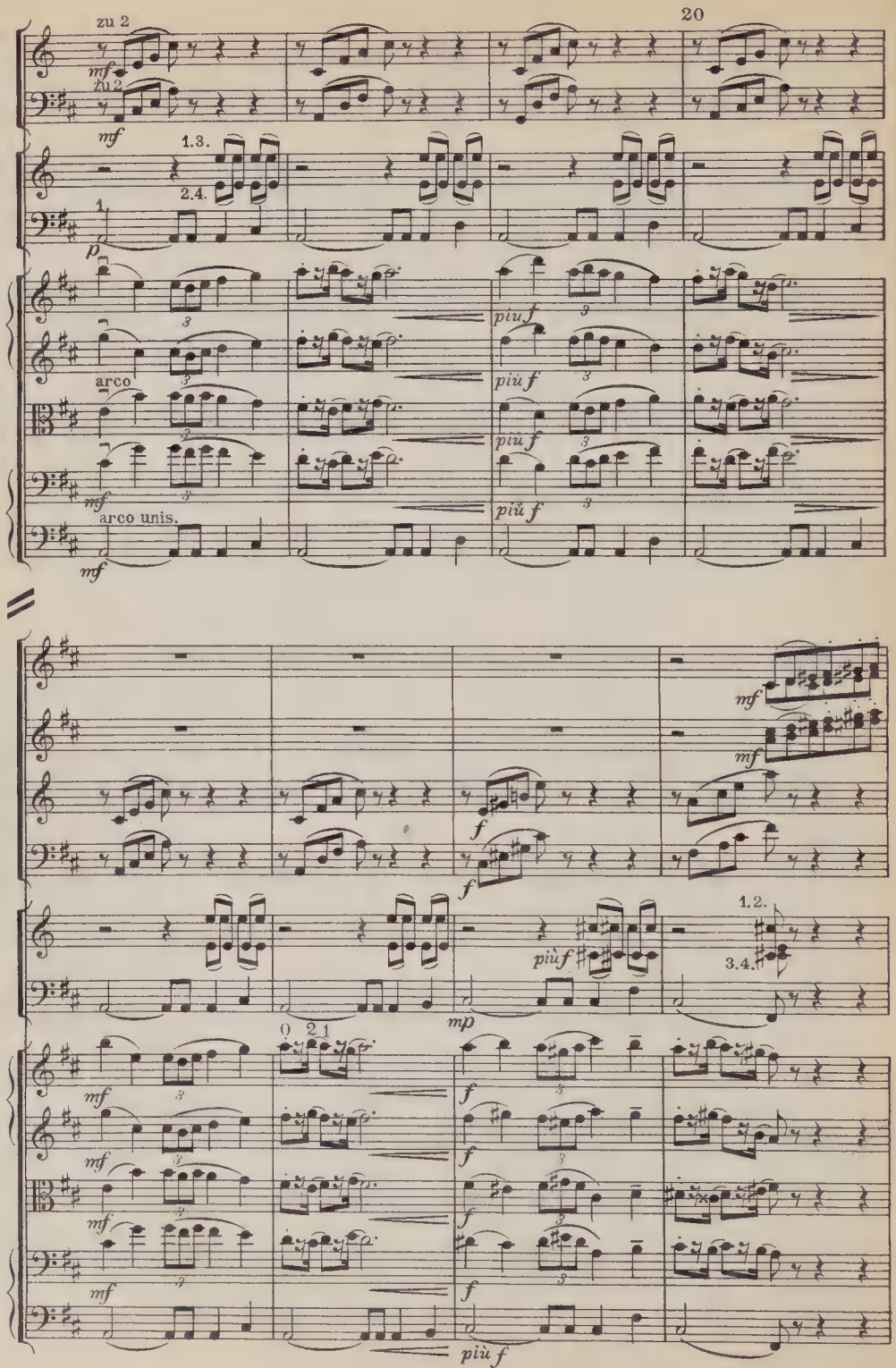

Fl.
Cl.
Fg.
2.
1
pp
Cor. (F)
pp
4.
pp
Vl. I II
Vle.
Vc. e Cb.
pp
pp
pp
sempre pp
350
Tbni. e Tb.
pp
morendo
3.
pp
pp morendo
Timp.
pp morendo
Vc. e Cb.

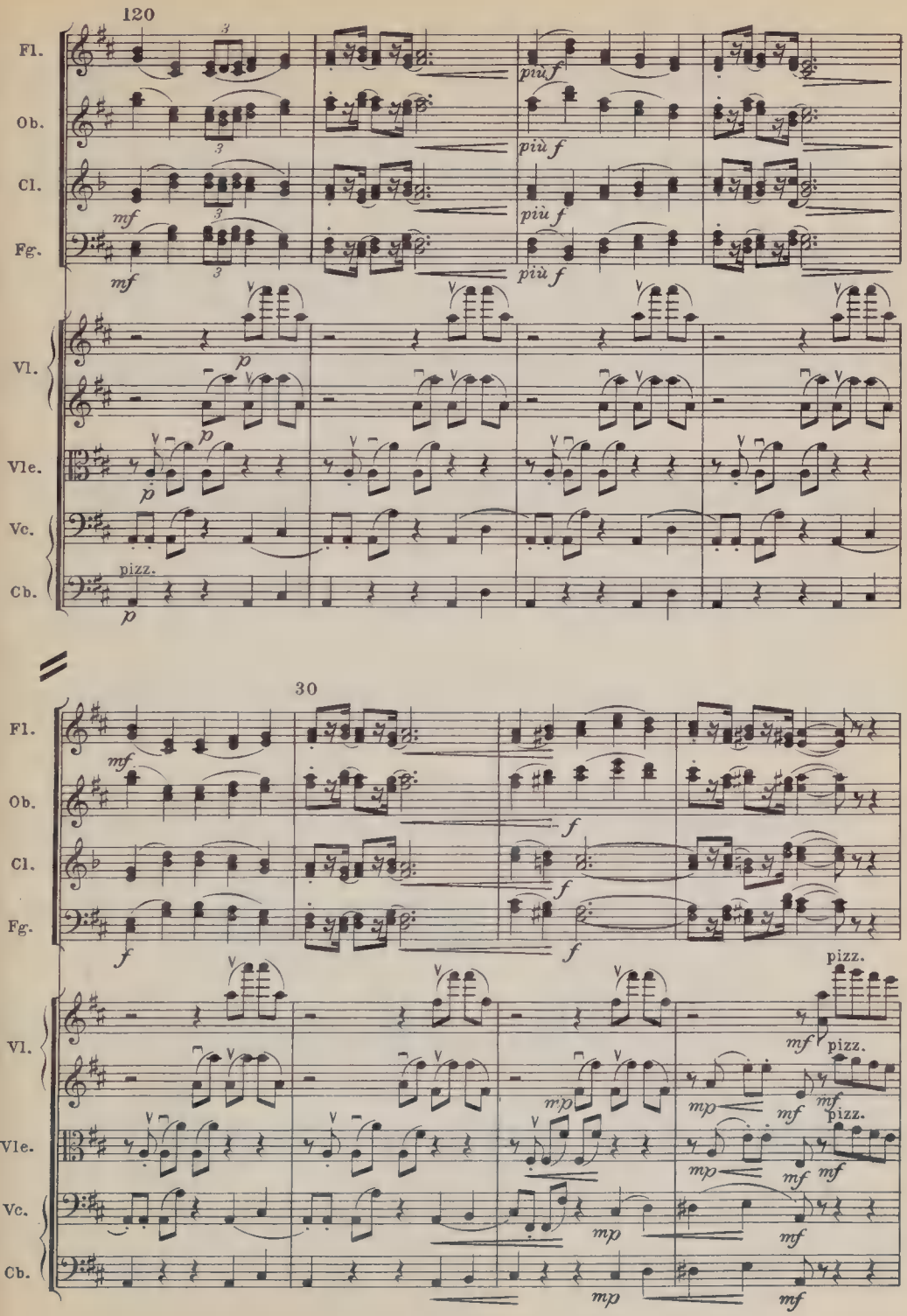
II

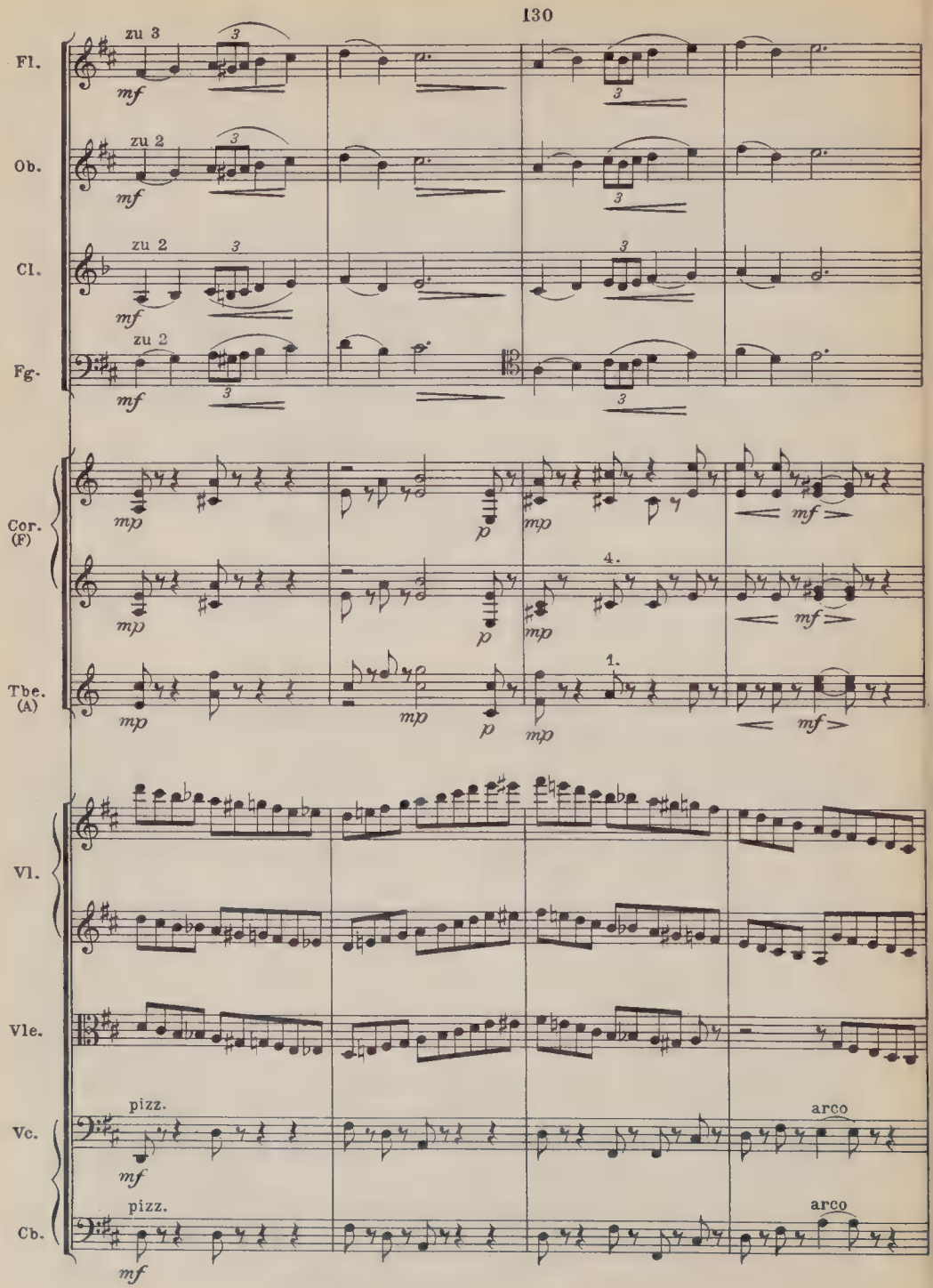

Allegro con grazia (♩=144)
Flauti I II
Flauto III (Piccolo)
Oboi I II
Clarinetti I II in A
Fagotti I II
I II
Corni in F
III IV
Trombe I II in A
Tromboni I II
Trombone III e Tuba
Timpani in A-E-Es
Violino I
Violino II
Viola
Violoncello
Contrabasso
mf
f
pizz.
2.
3.

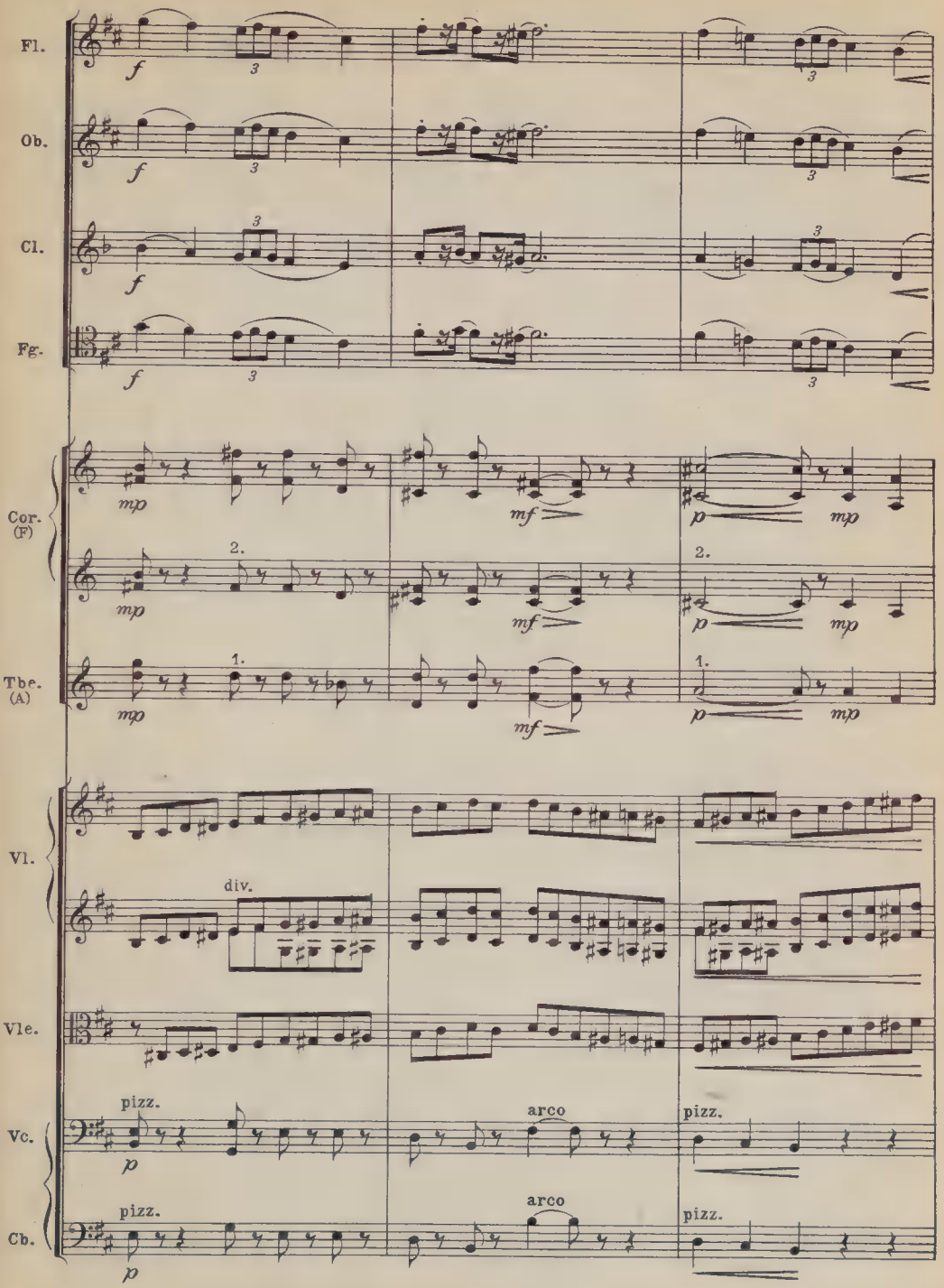

Cl.
Fg.
Cor. (F)
Vl.
Vle.
Vc.
Cb.
div.
unis.
gliss.
10
zu 3
zu 2
Fl.
Ob.
più f
1.
pizz.
arco
sempre mf

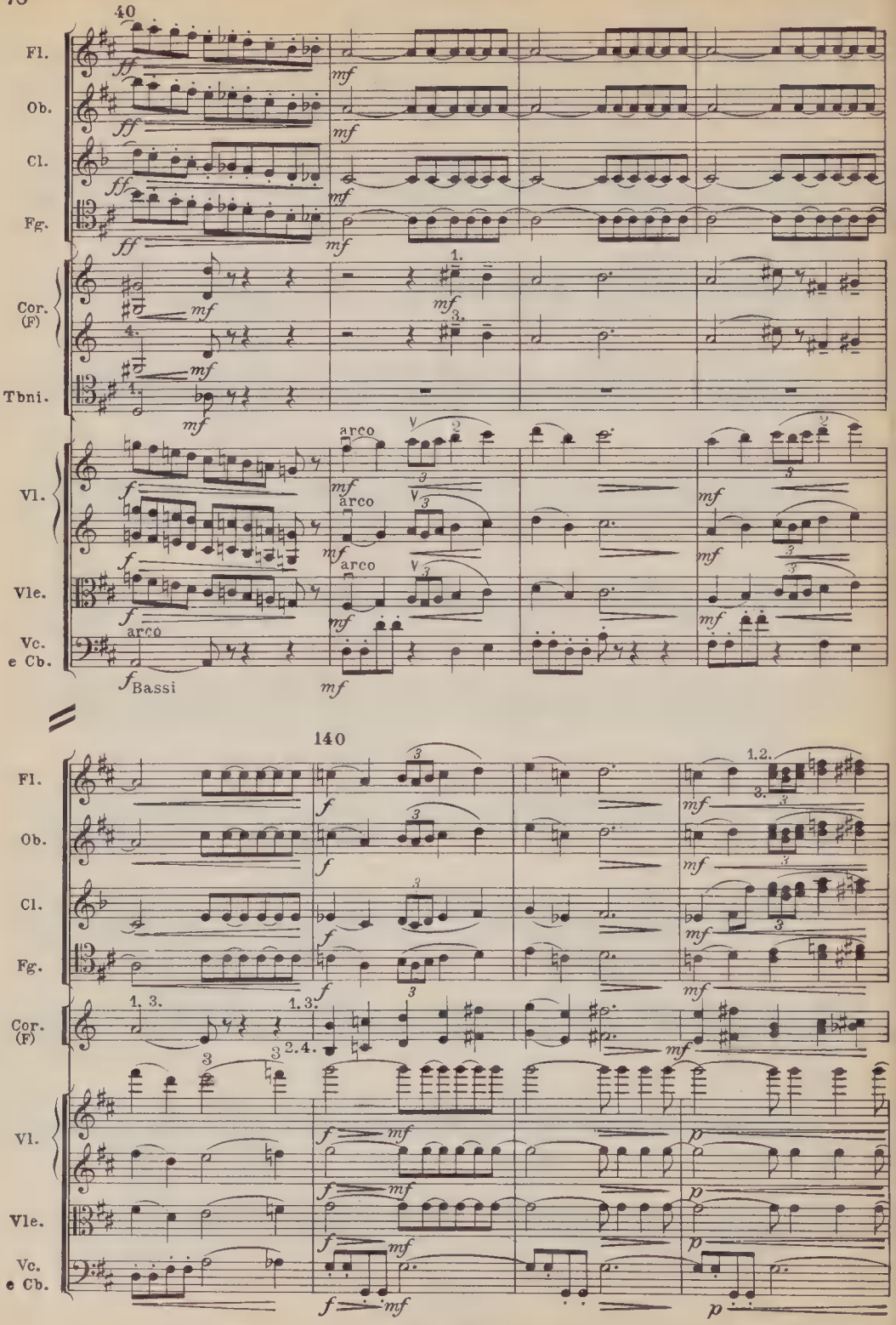

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vlc.
Vc.
Cb.
1.
2.
mf
pizz.
arco
div.

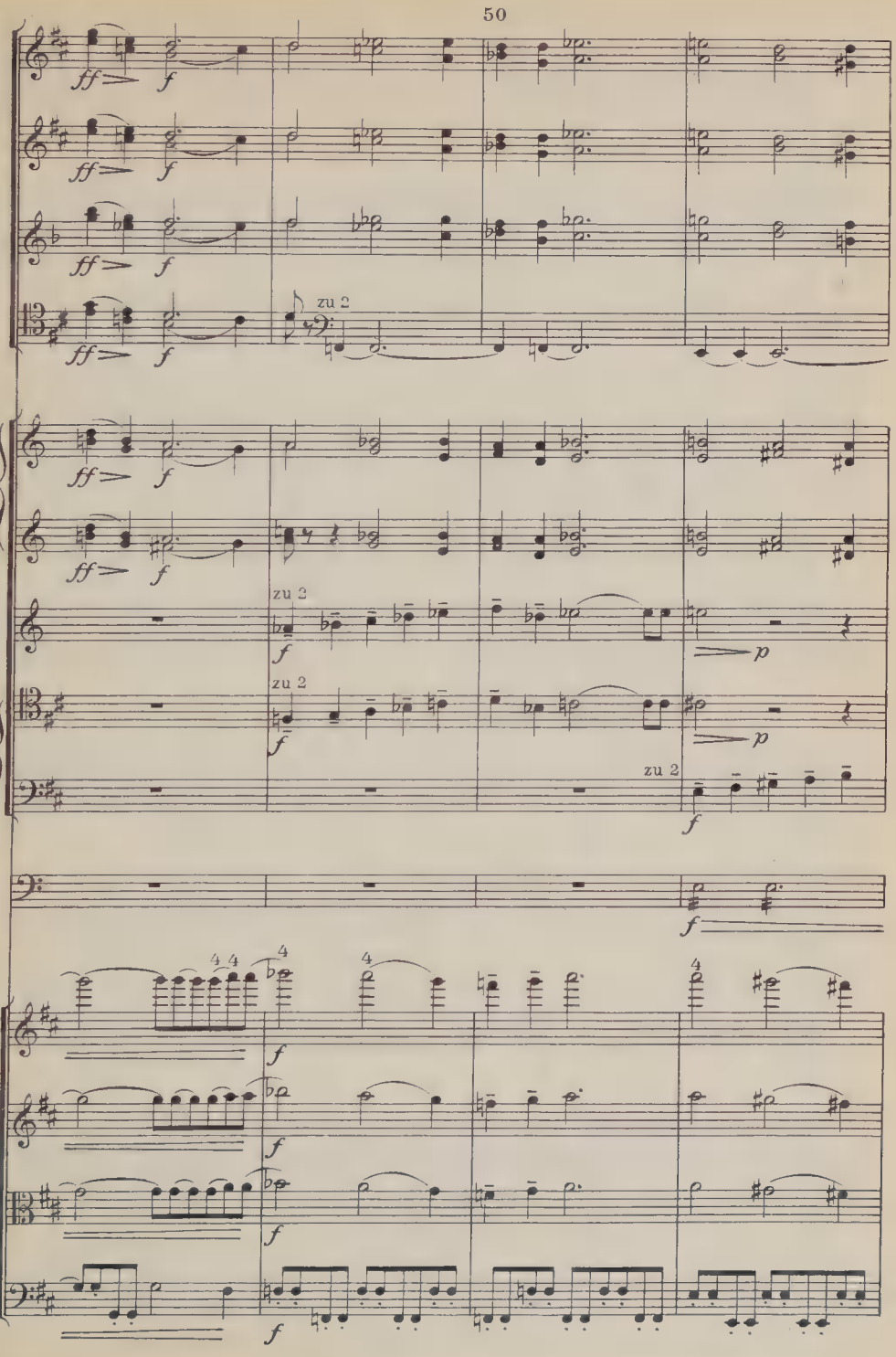

20
zu 2
Cl.
Fg.
Cor. (F)
Tbni.
Vl.
Vlc.
Vc.
Cb.
arco
arco unis.
1.3.
2.4.
1.2.
3.4.
Fl.
Ob.
Vle.

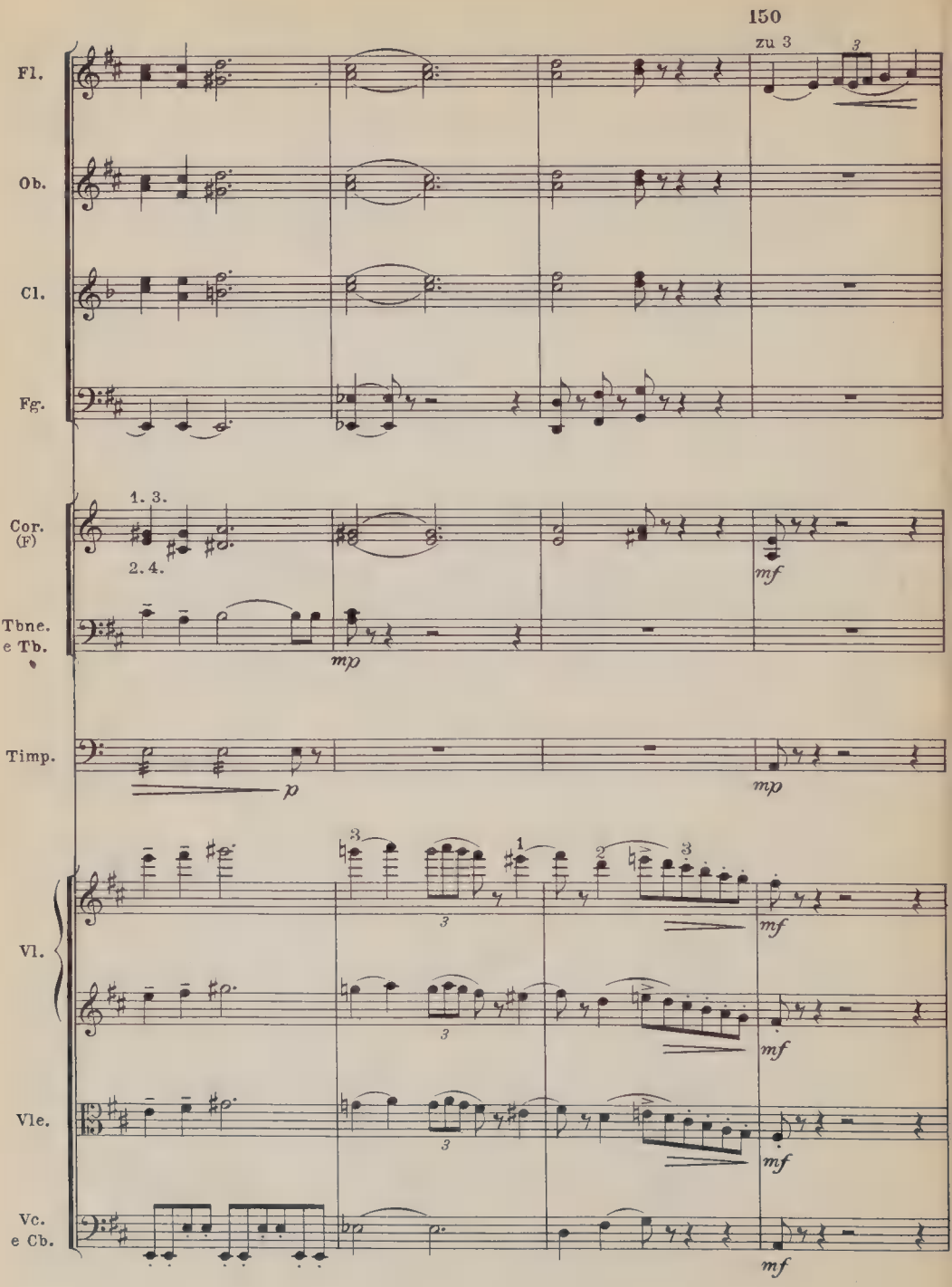

120
Fl.
Ob.
Cl.
Fg.
Vl.
Vle.
Vc.
Cb.
mf
più f
p
pizz.
30
f
mp
pizz.

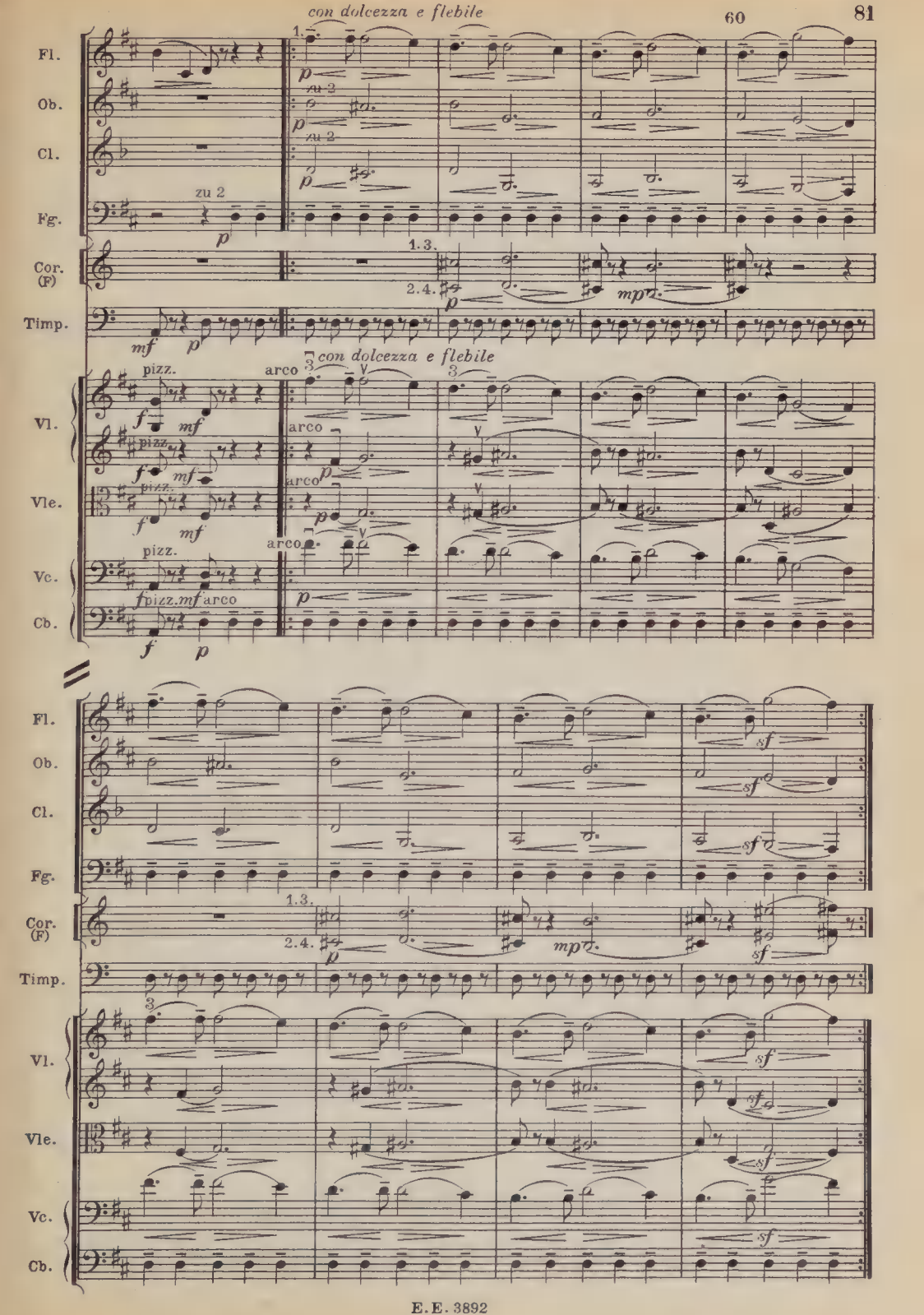

130
Fl.
zu 3
mf
Ob.
zu 2
mf
Cl.
zu 2
mf
Fg.
zu 2
mf
Cor. (F)
mp
p
mf
4.
Tbe. (A)
1.
Vl.
Vle.
Vc.
pizz.
mf
arco
Cb.
pizz.
mf
arco

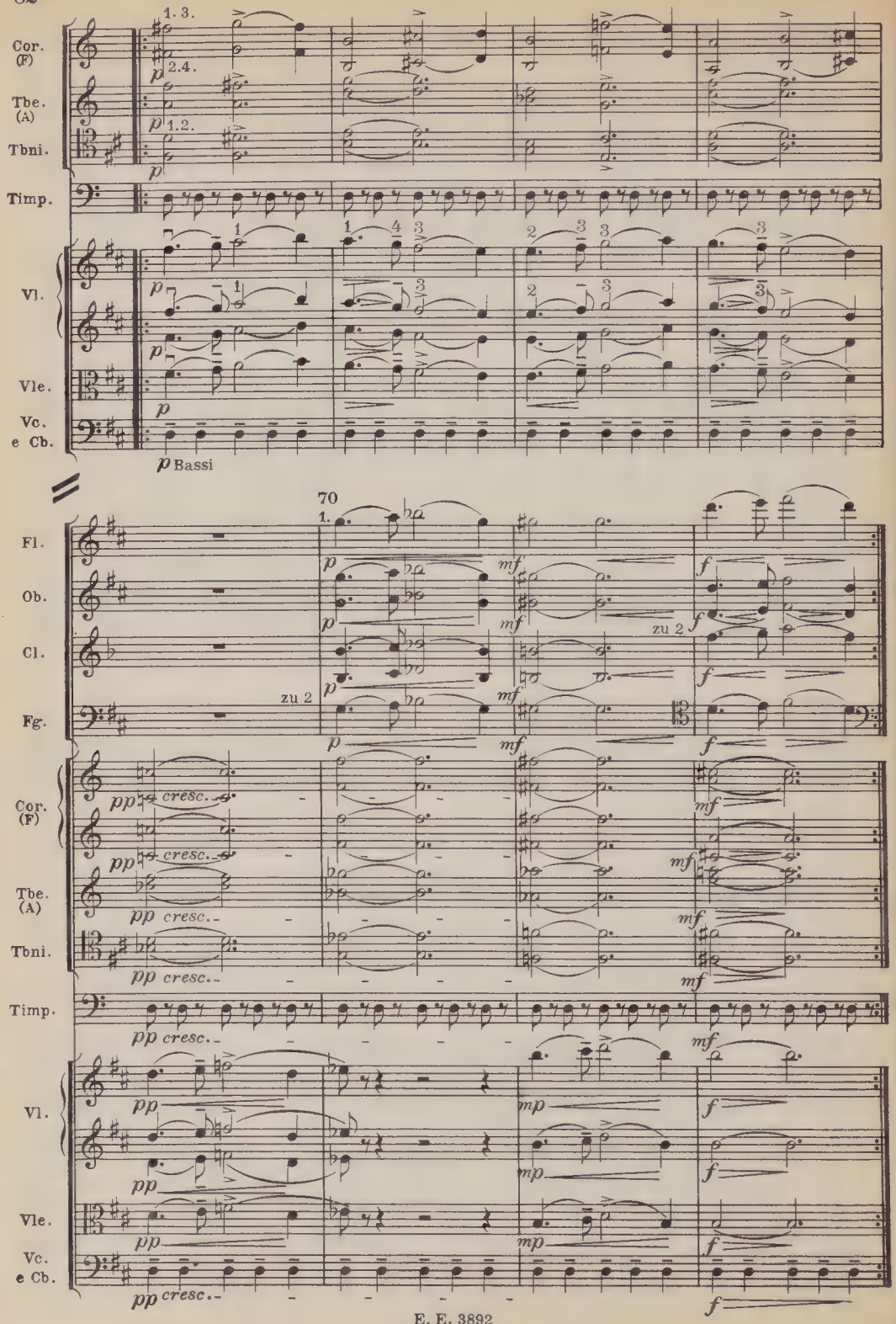

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Vl.
Vle.
Vc.
Cb.
div.
pizz.
arco

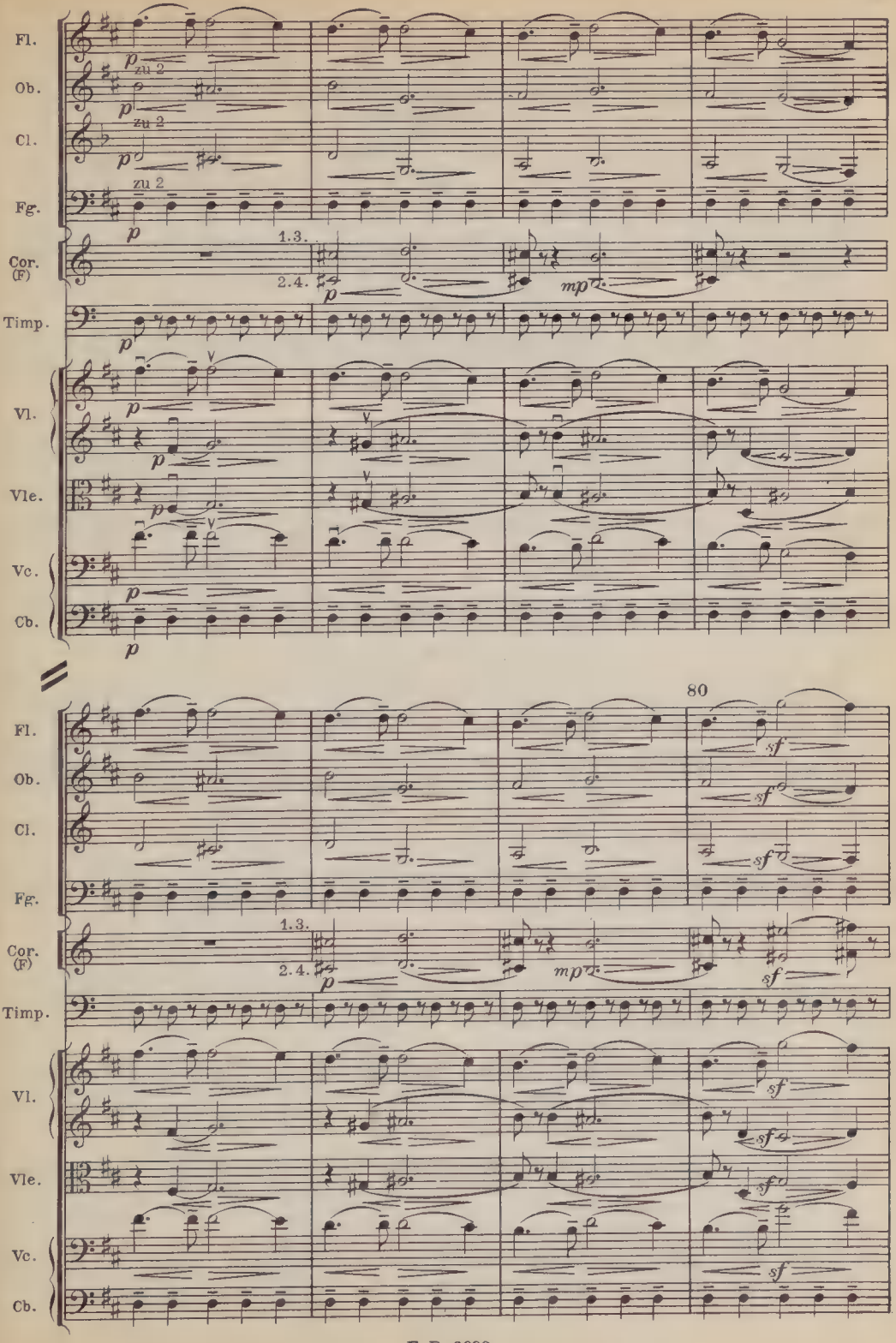

40
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbni.
Vl.
Vle.
Vc. e Cb.
arco
Bassi
140
1.2.
1. 3.
2.4.

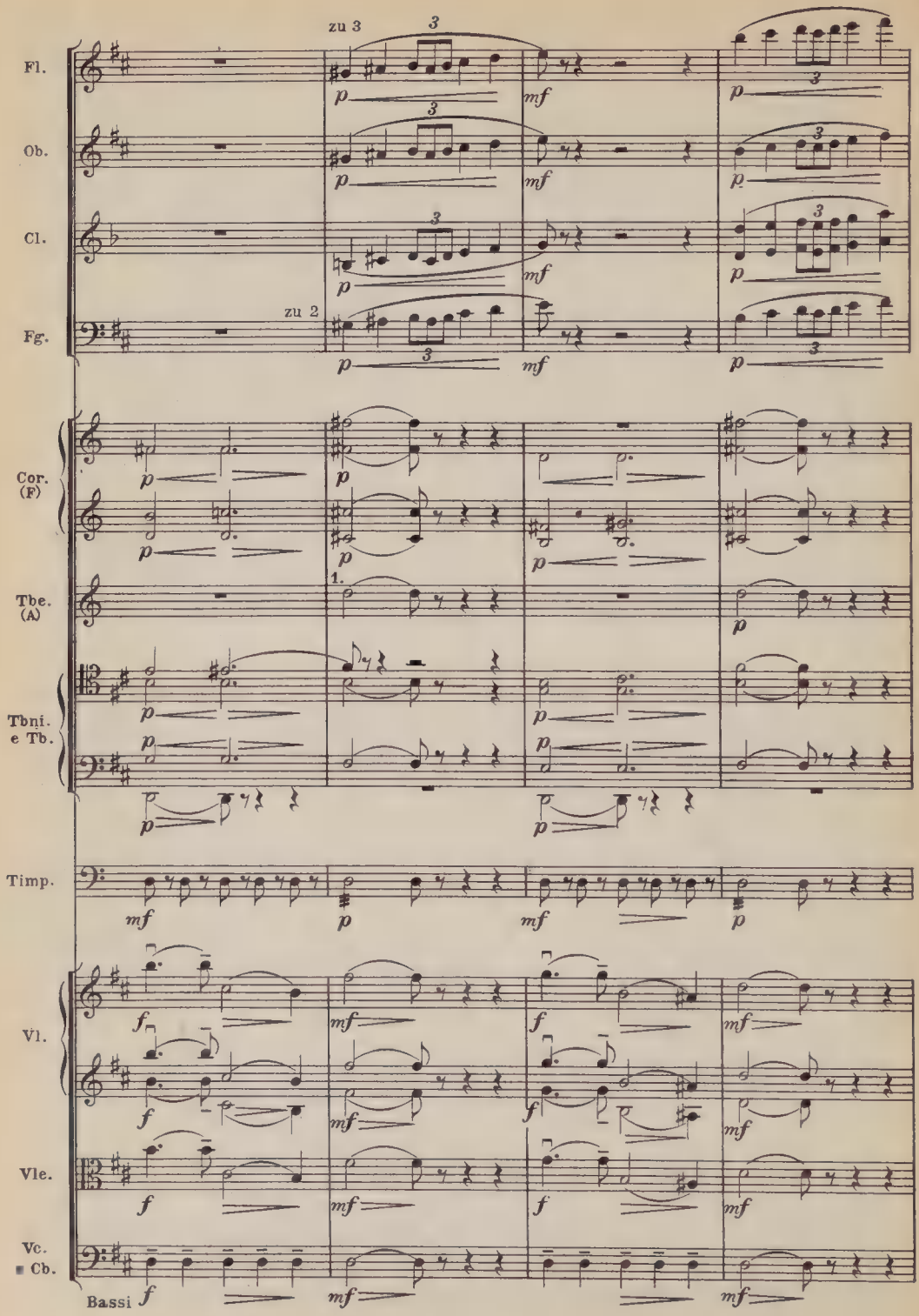

50
Fl.
Ob.
Cl.
Fg.
zu 2
Cor. (F)
Tbe. (A)
zu 2
Tbni. e Tb.
zu 2
Timp.
Vl.
Vle.
Vc. e Cb.

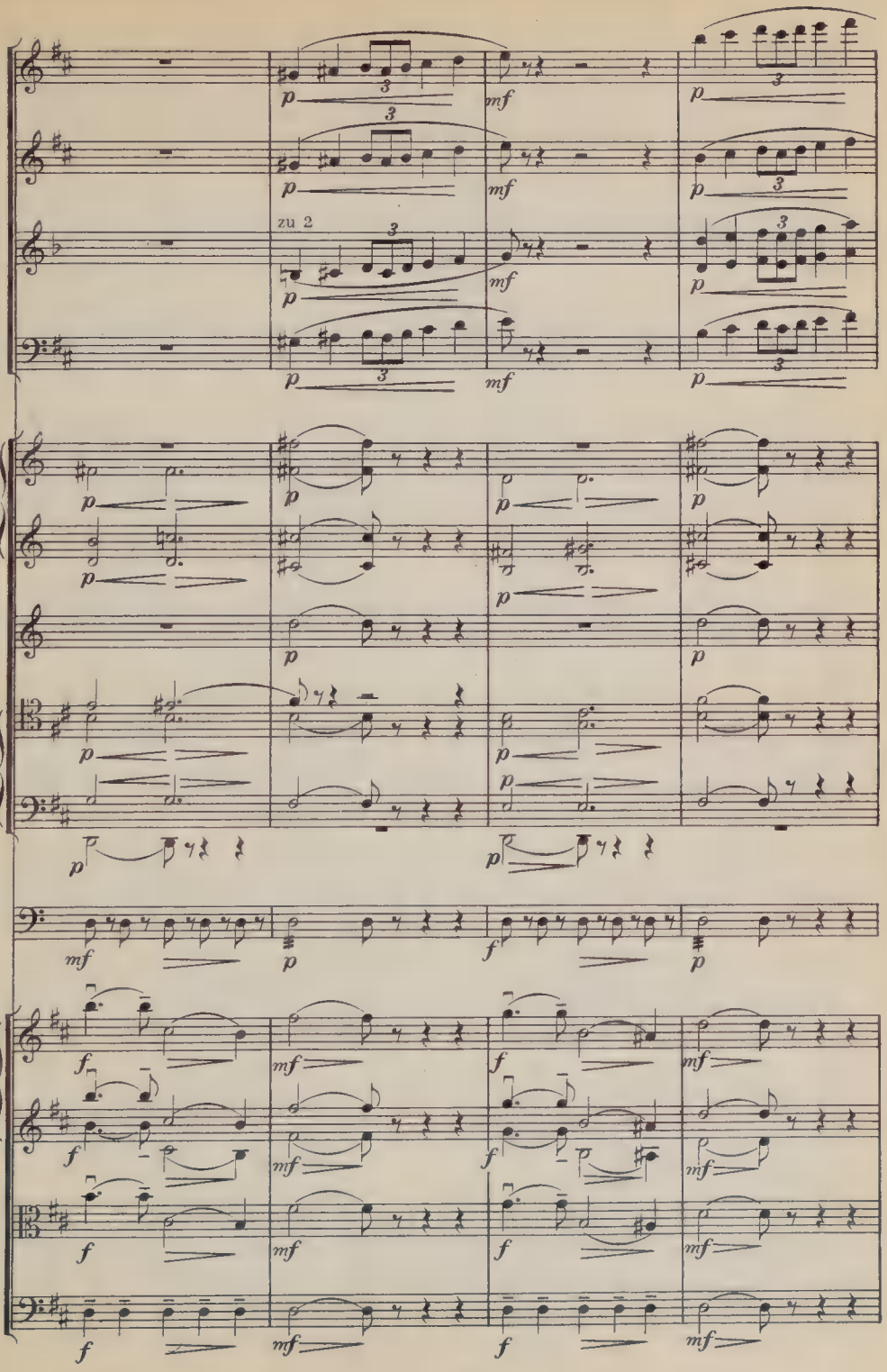

150
zu 3
Fl.
Ob.
Cl.
Fg.
1. 3.
2. 4.
Cor. (F)
Tbne. e Tb.
Timp.
Vl.
Vle.
Vc. e Cb.
mf
mp
p

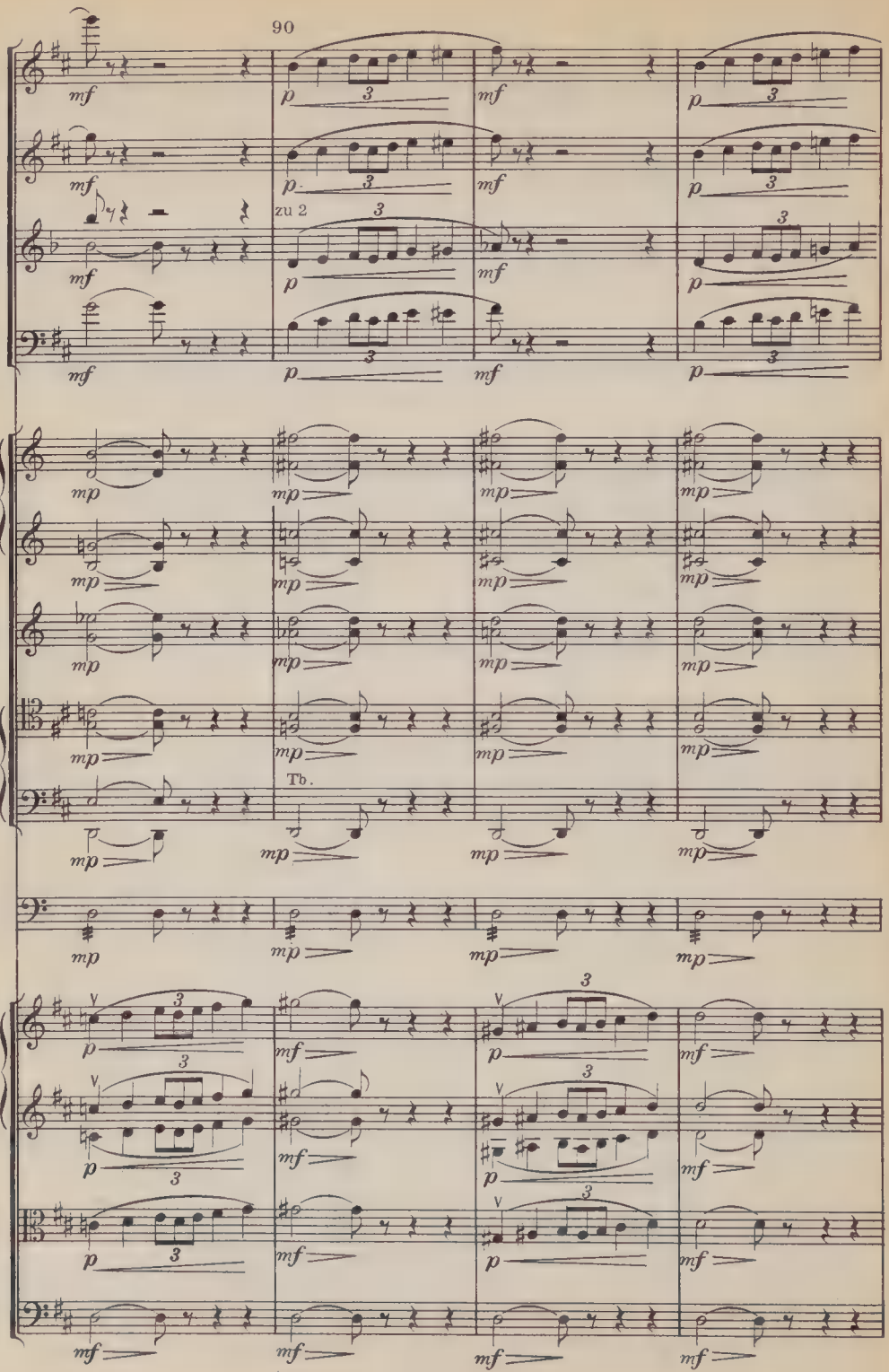

con dolcezza e flebile
Fl.
Ob.
Cl.
Fg.
zu 2
Cor. (F)
1.3.
2.4.
Timp.
con dolcezza e flebile
Vl.
Vle.
Vc.
Cb.
pizz.
arco
sf

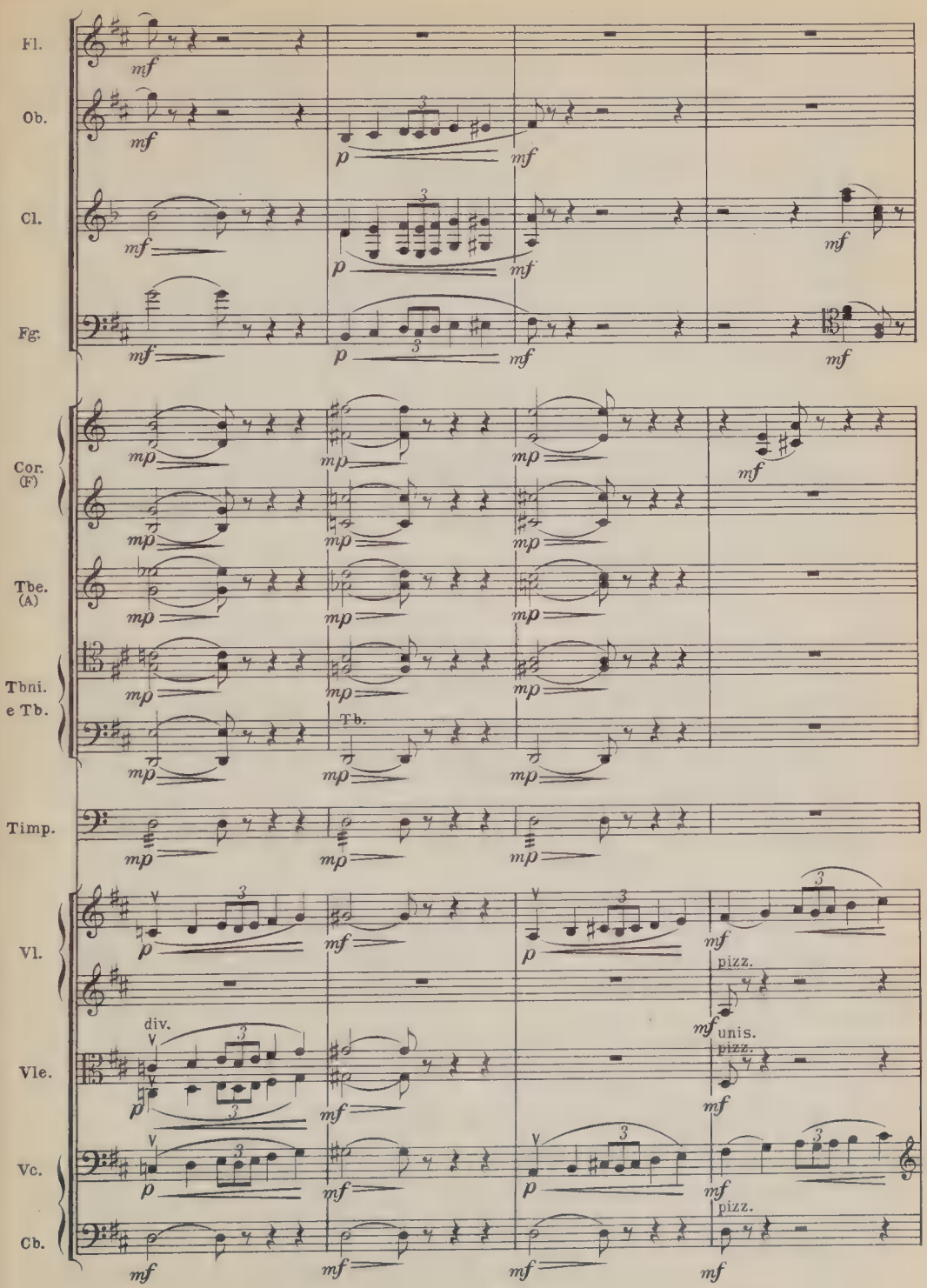

Cor. (F)
Tbe. (A)
Tbni.
Timp.
Vl.
Vle.
Vc. e Cb.
1. 3.
2. 4.
1. 2.
p
p Bassi
70
1.
Fl.
Ob.
Cl.
Fg.
zu 2
pp cresc.
mf
f
mp

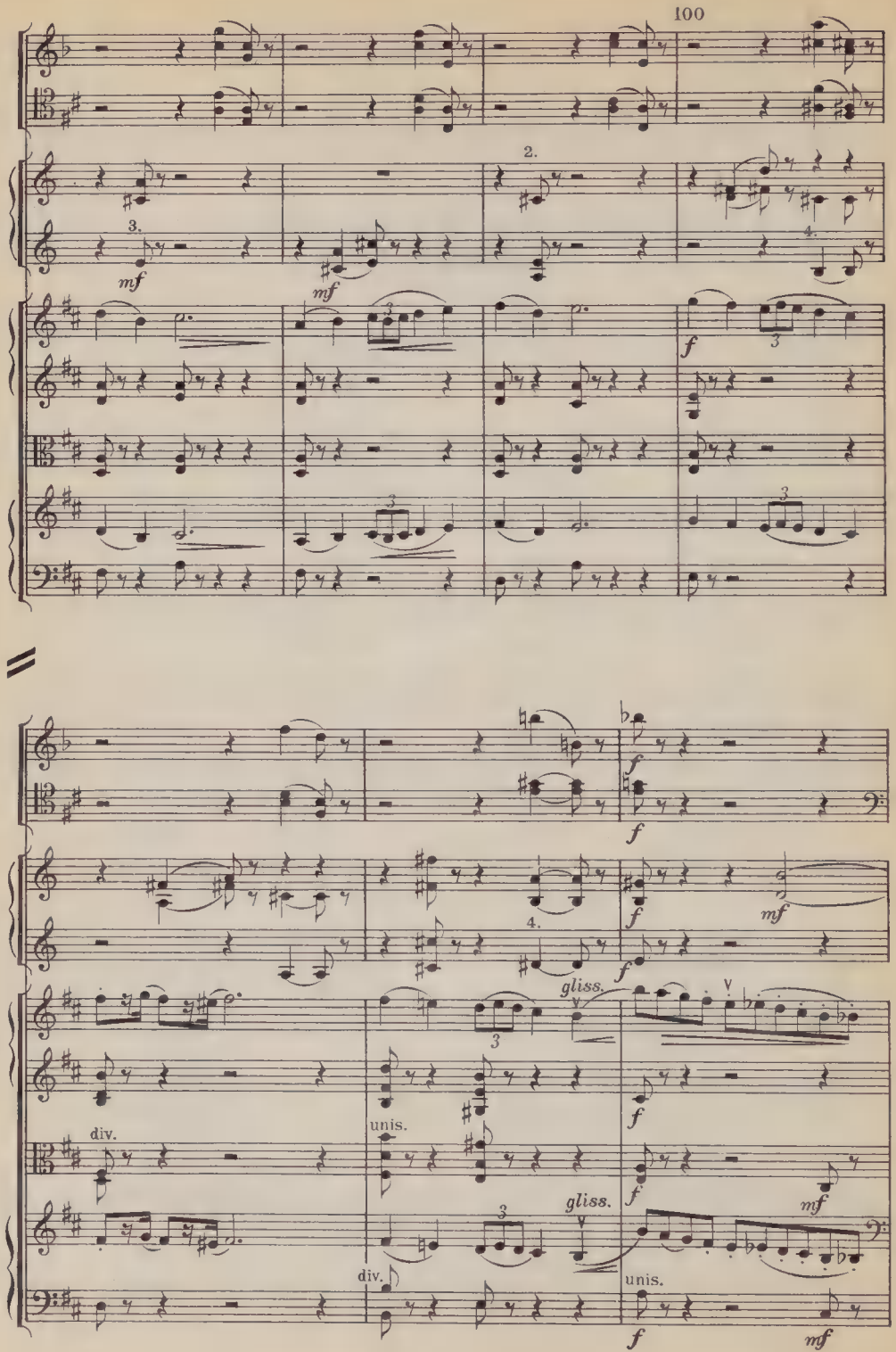

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Timp.
Vl.
Vle.
Vc.
Cb.
zu 2
1.3.
2.4.
80

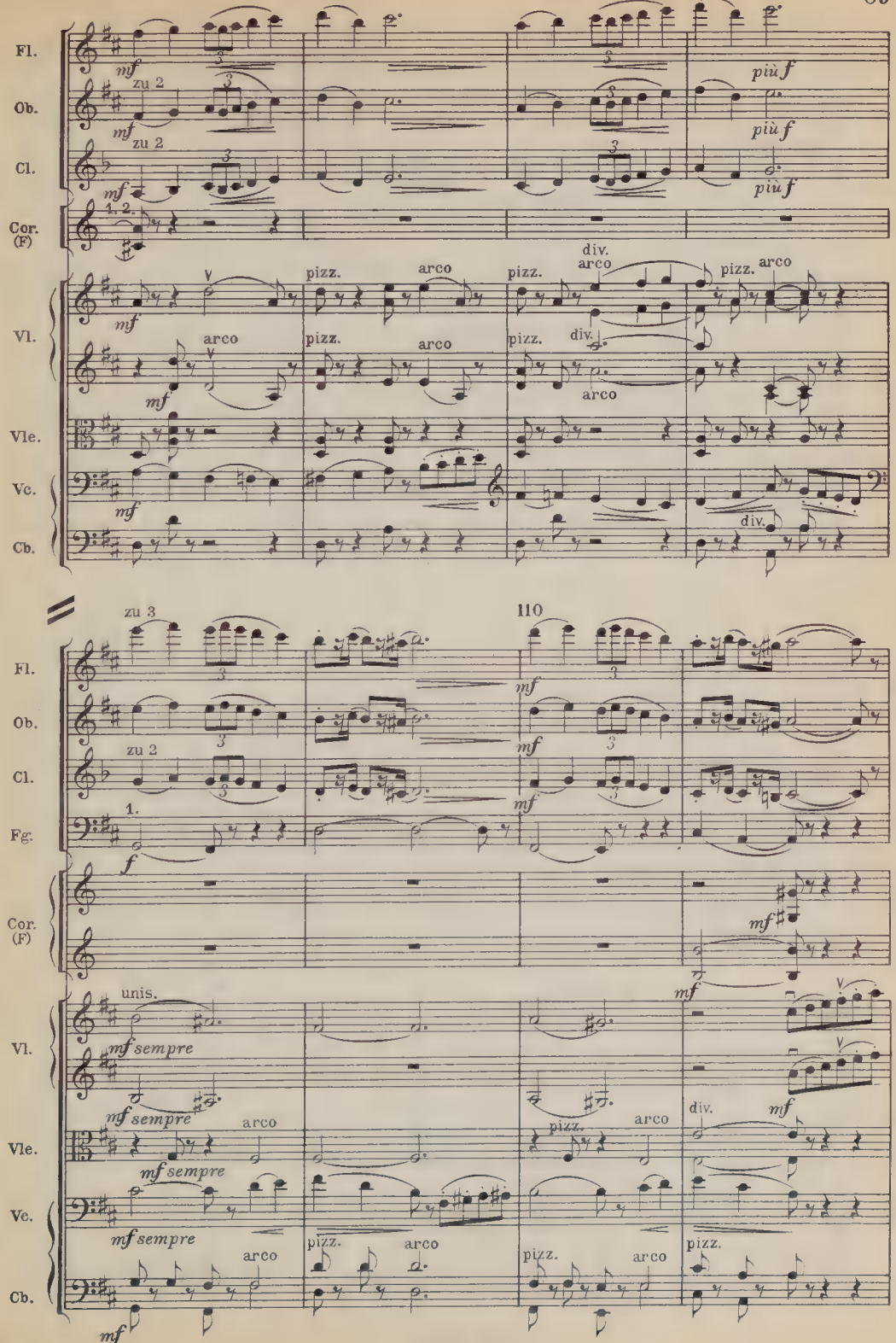

zu 3
zu 2
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc. e Cb.
Bassi
1.

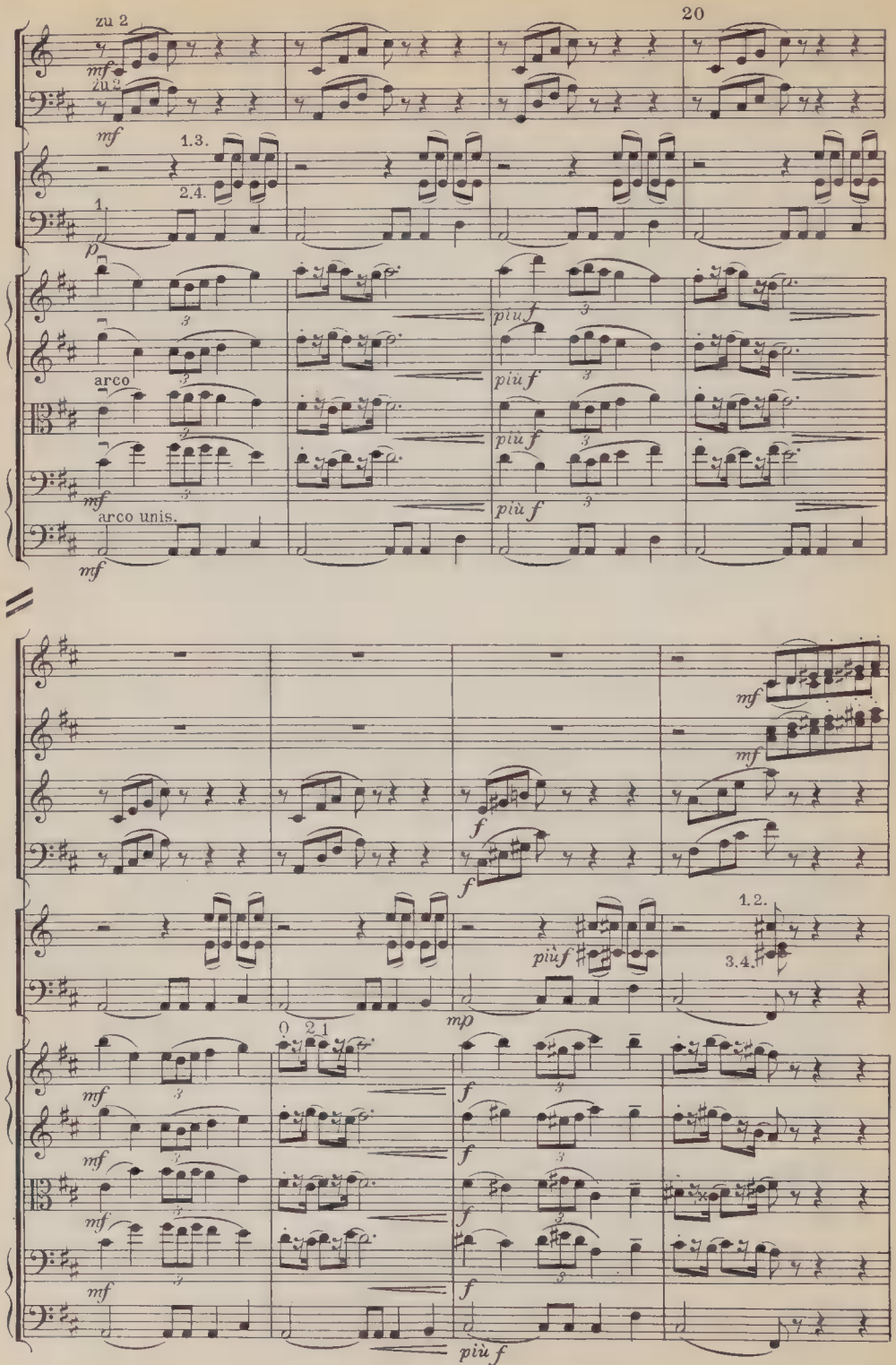

Fl.
Ob.
Cl.
zu 2
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc. e Cb.

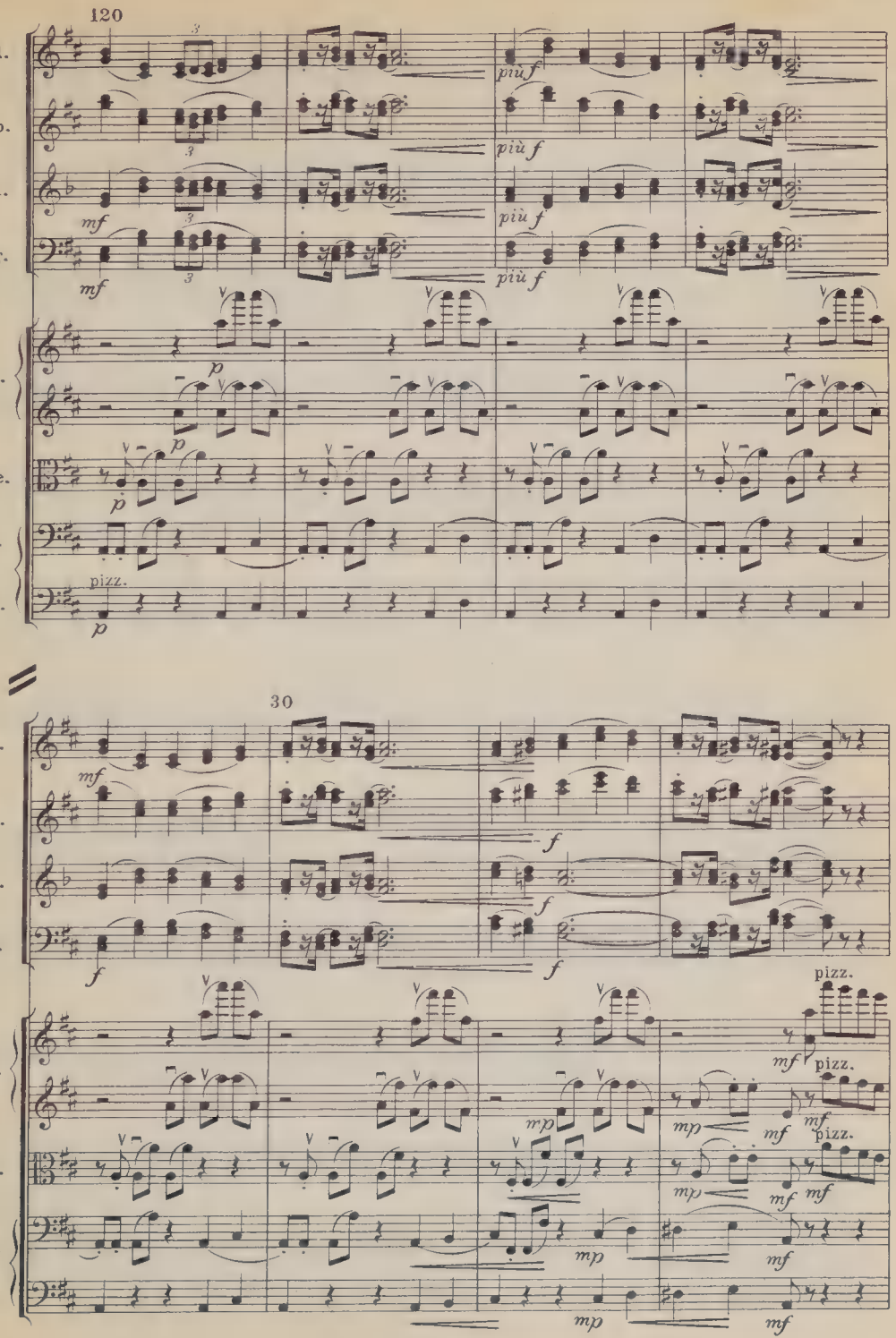

90
Fl.
Ob.
Cl.
Fg.
zu 2
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Tb.
Timp.
Vl.
Vle.
Vc. e Cb.

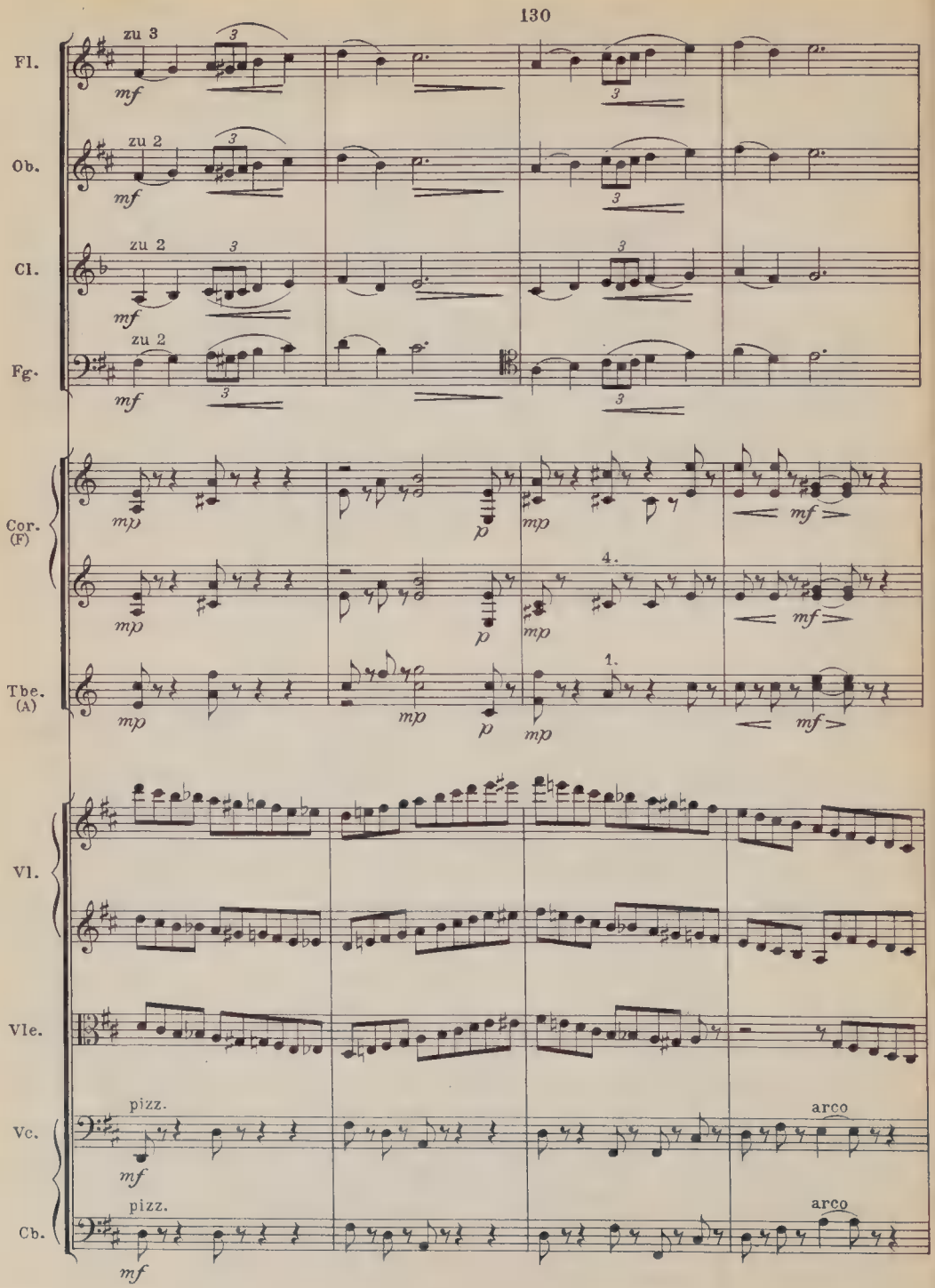

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
div.
pizz.
unis.
pizz.
pizz.

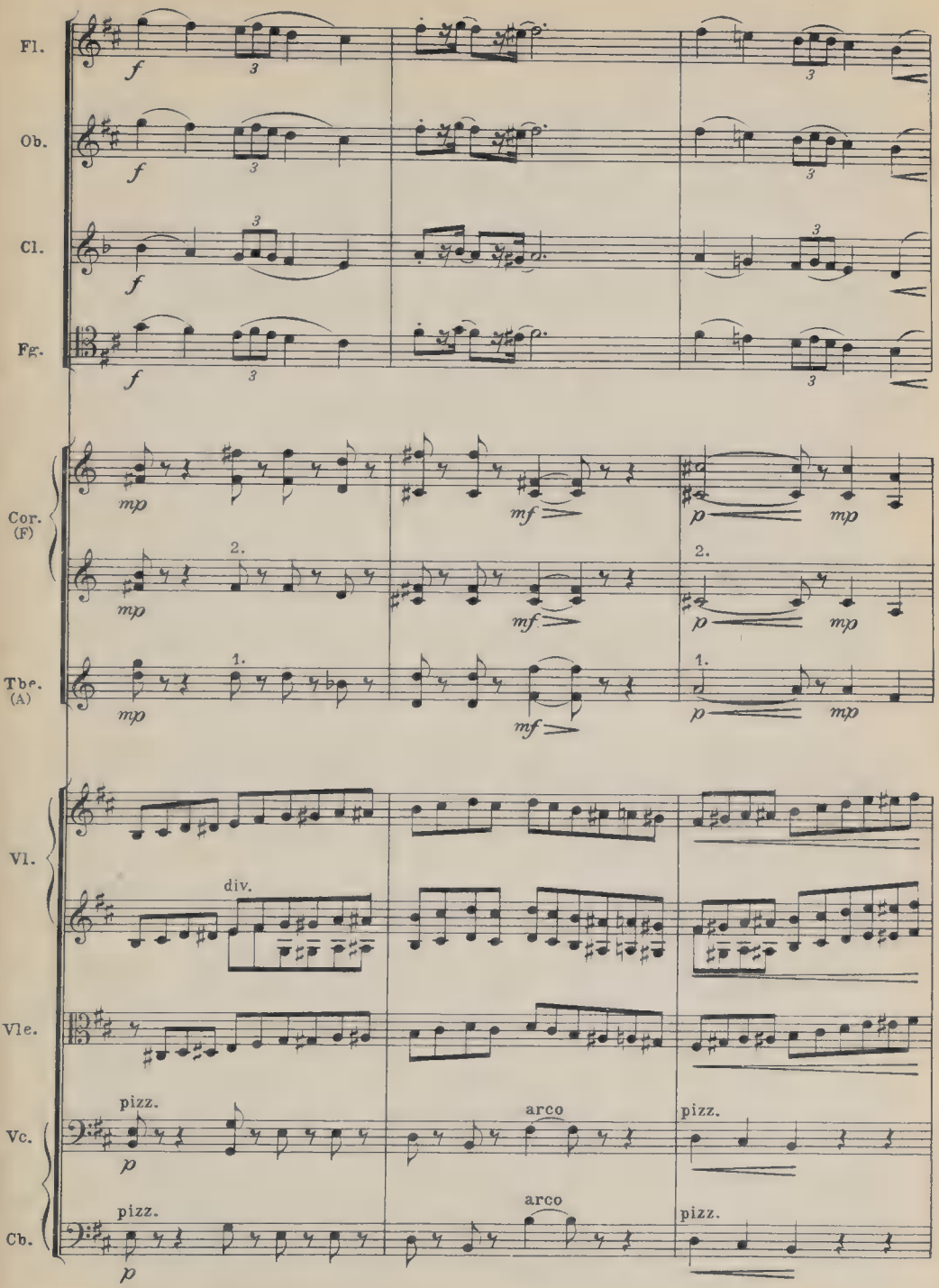

100
Cl.
Fg.
Cor. (F)
Vl.
Vle.
Vc.
Cb.
2.
3.
4.
mf
f
div.
unis.
gliss.

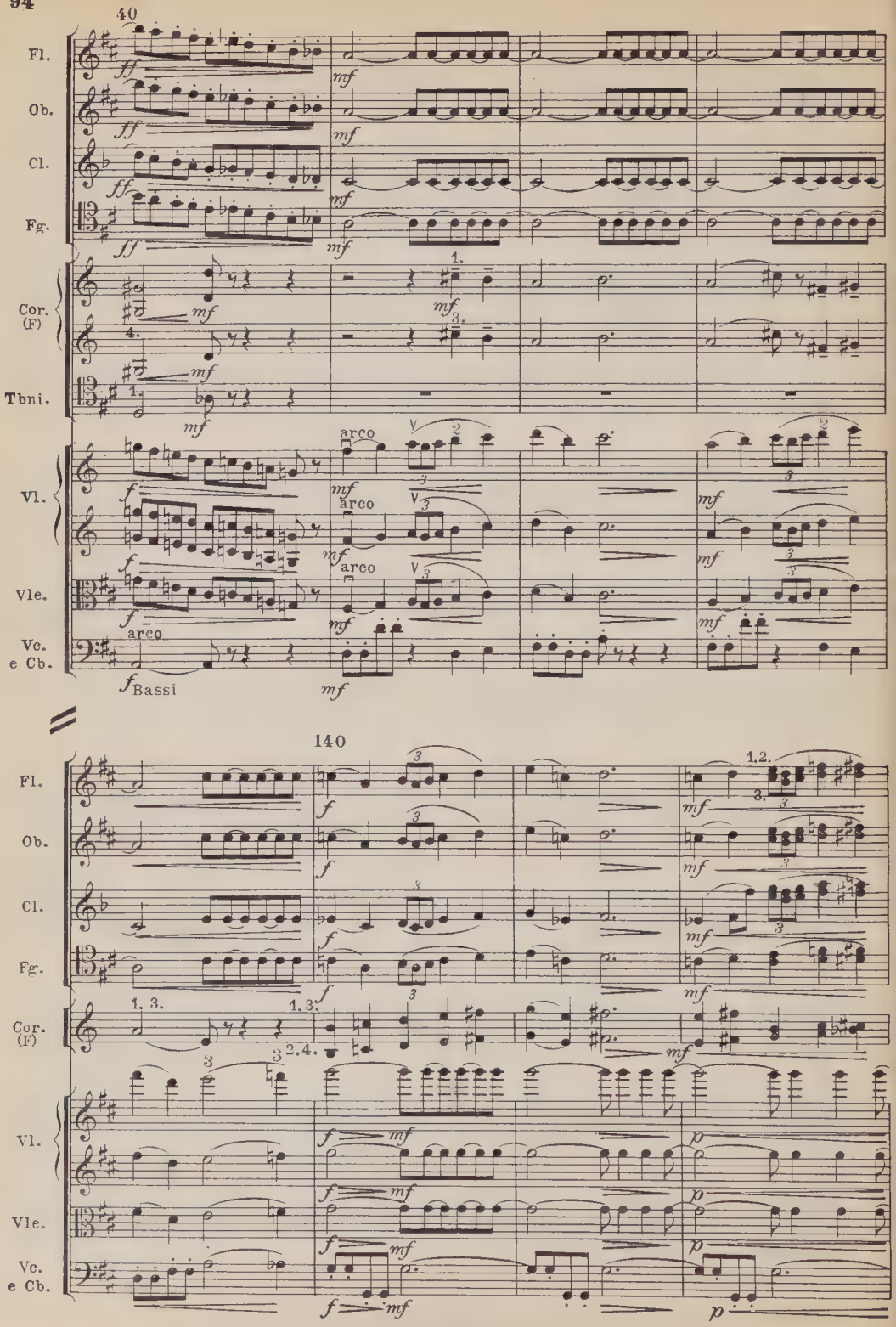

Fl.
Ob.
Cl.
Cor. (F)
Vl.
Vle.
Vc.
Cb.
Fg.
mf
zu 2
1. 2.
più f
pizz.
arco
div.
zu 3
110
1.
f
unis.
mf sempre

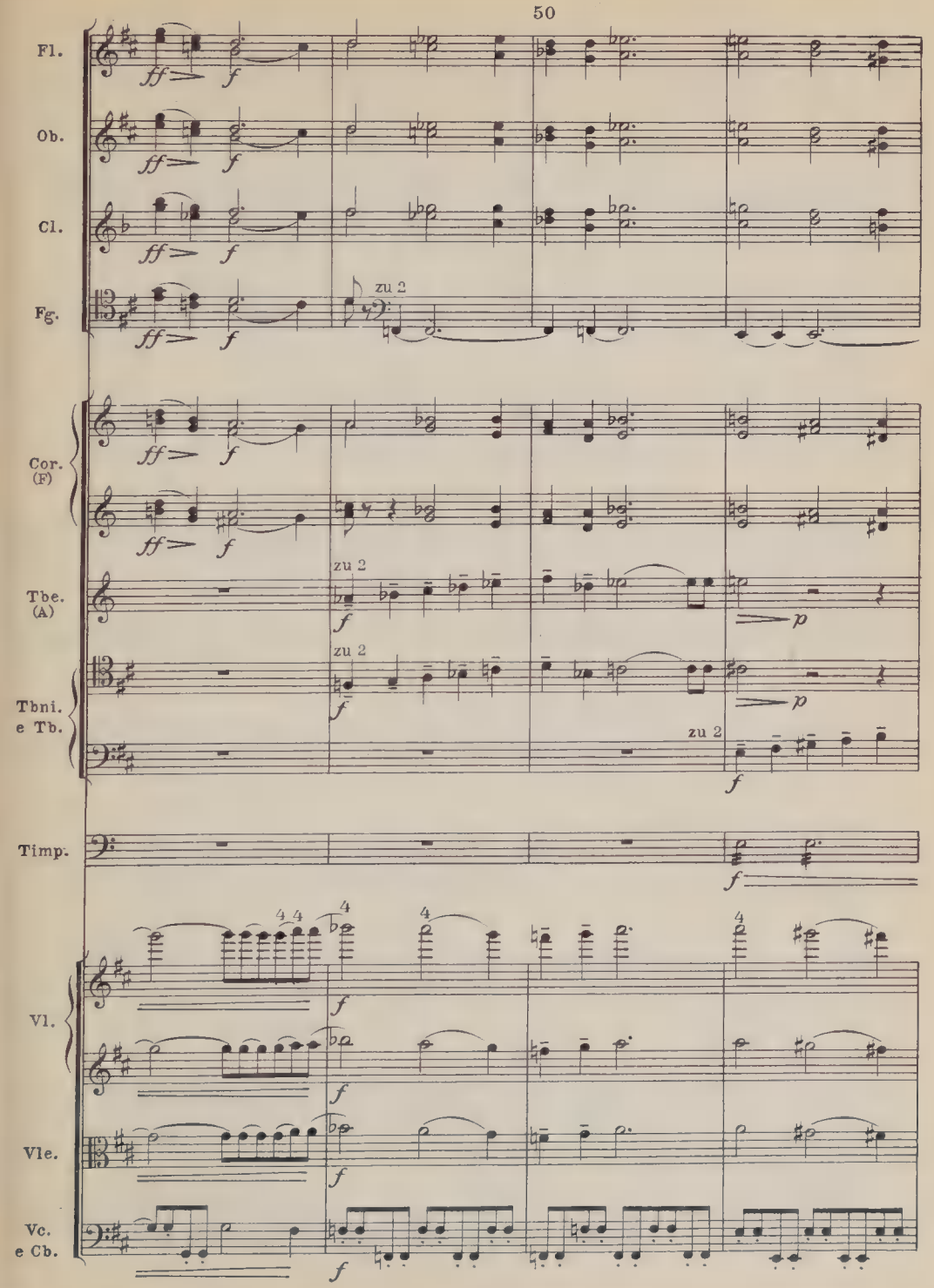

zu 2
20
Cl.
Fg.
Cor. (F)
Tbni.
1.3.
2.4.
1.
Vl.
Vlc.
Vc.
Cb.
arco
arco unis.
più f
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbni.
1.2.
3.4.
0 2 1
Vl.
Vle.
Vc.
Cb.

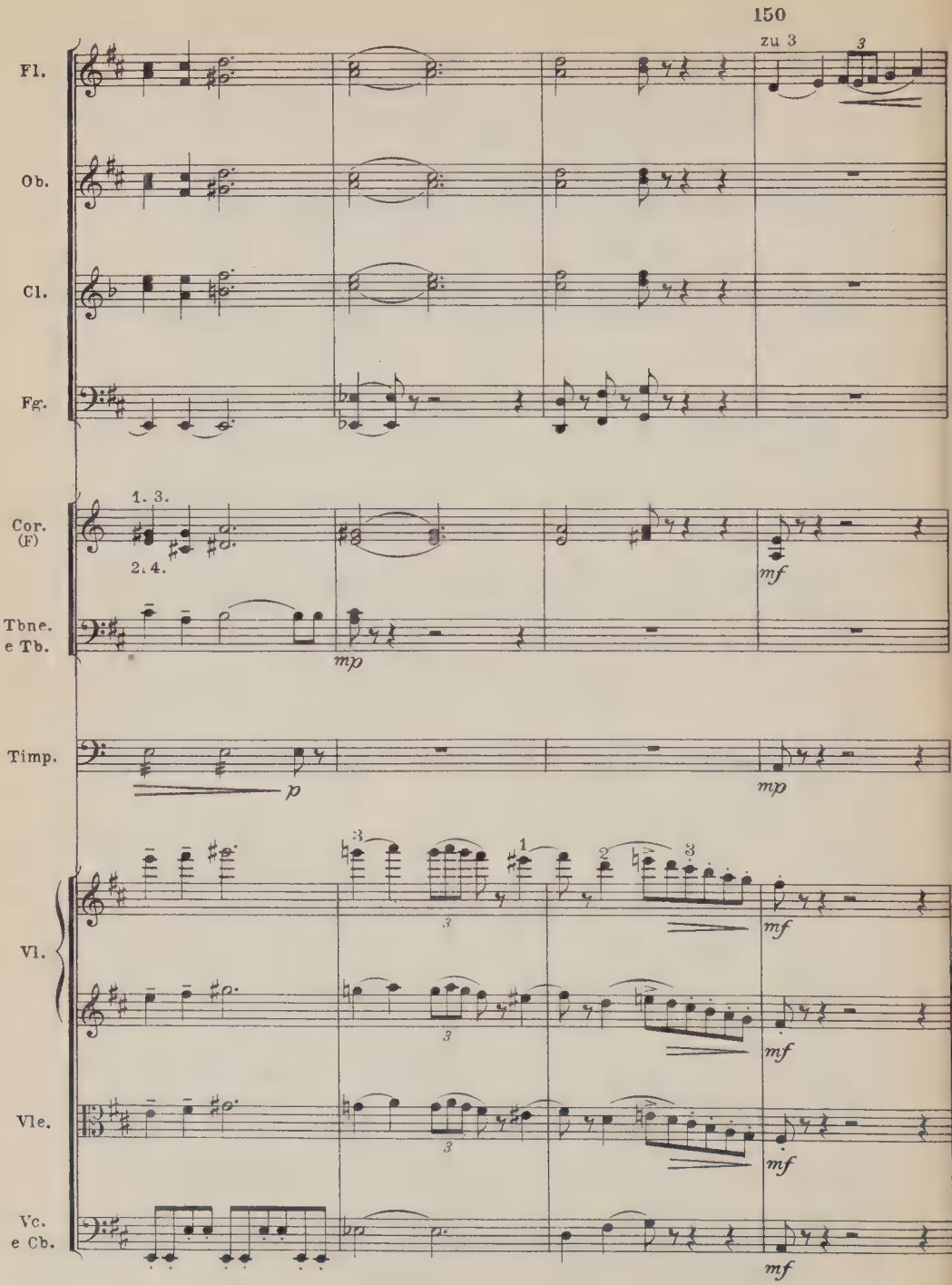

120
Fl.
Ob.
Cl.
Fg.
Vl.
Vle.
Vc.
Cb.
mf
più f
p
pizz.
30
f
mp
pizz.

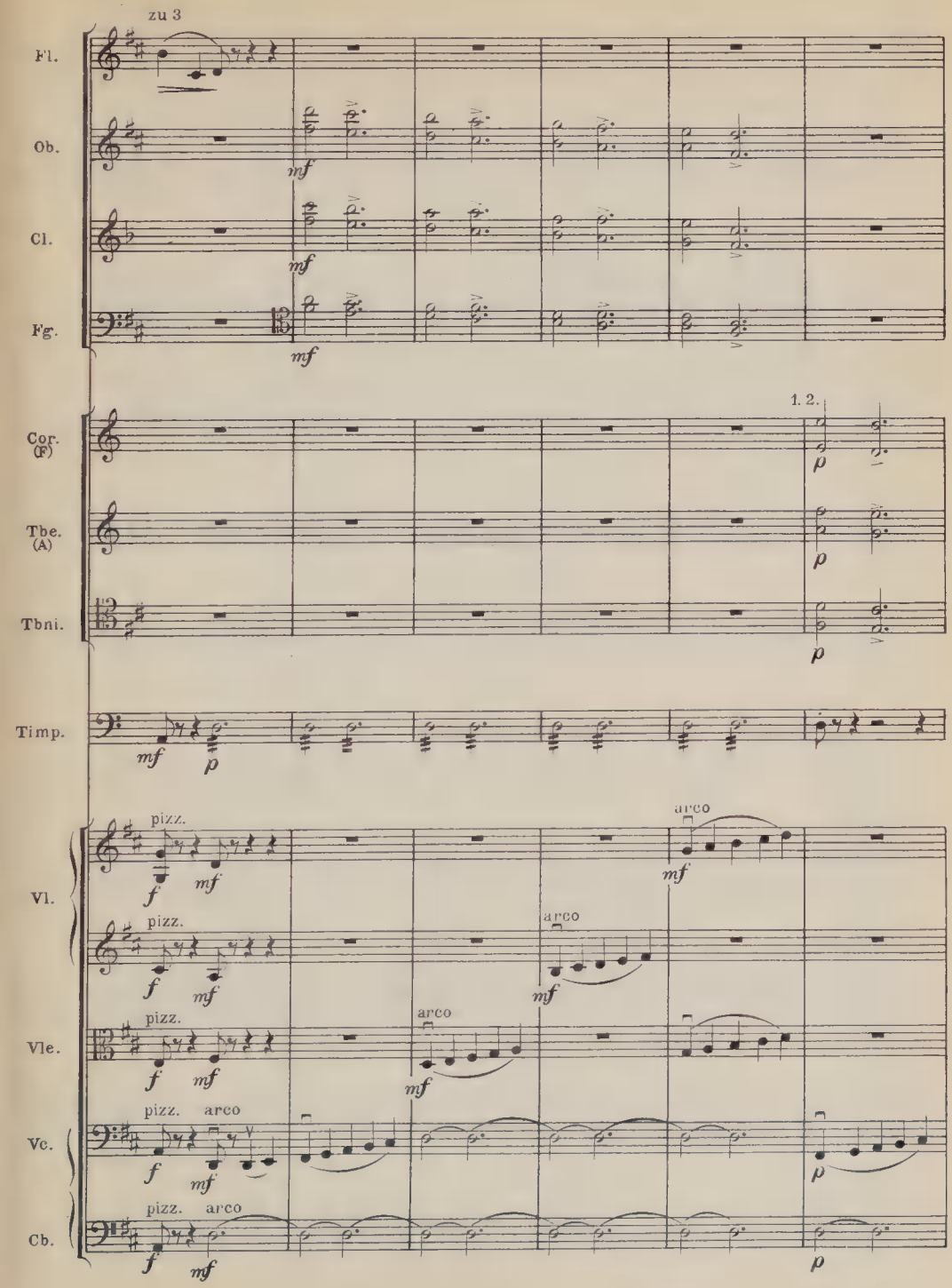

130
Fl.
zu 3
mf
Ob.
zu 2
mf
Cl.
zu 2
mf
Fg.
zu 2
mf
Cor. (F)
mp
p
mp
mf
4.
1.
Tbe. (A)
Vl.
Vle.
Vc.
pizz.
mf
arco
Cb.
pizz.
mf
arco

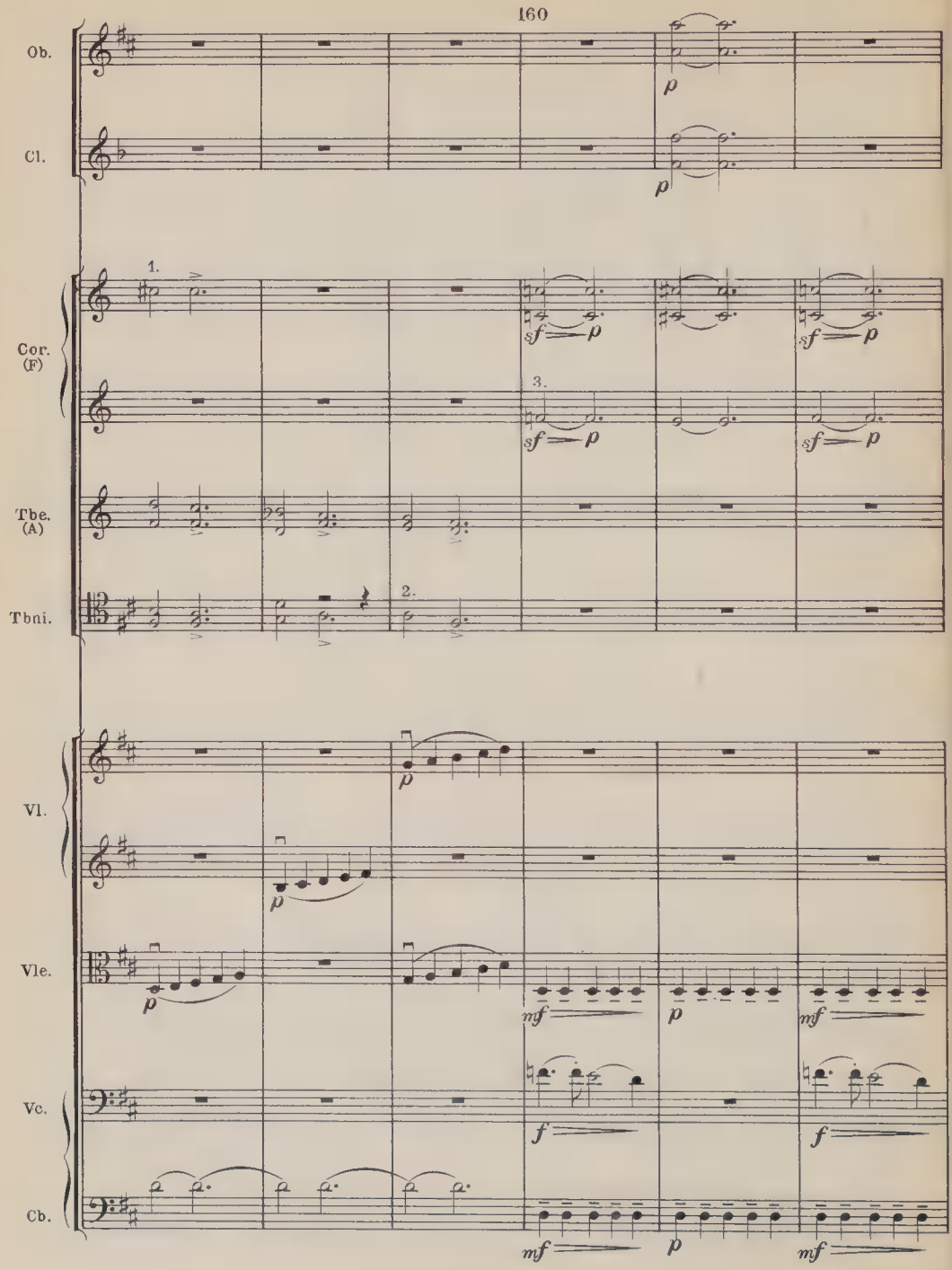

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Vl.
Vle.
Vc.
Cb.
f
mp
mf
p
div.
pizz.
arco

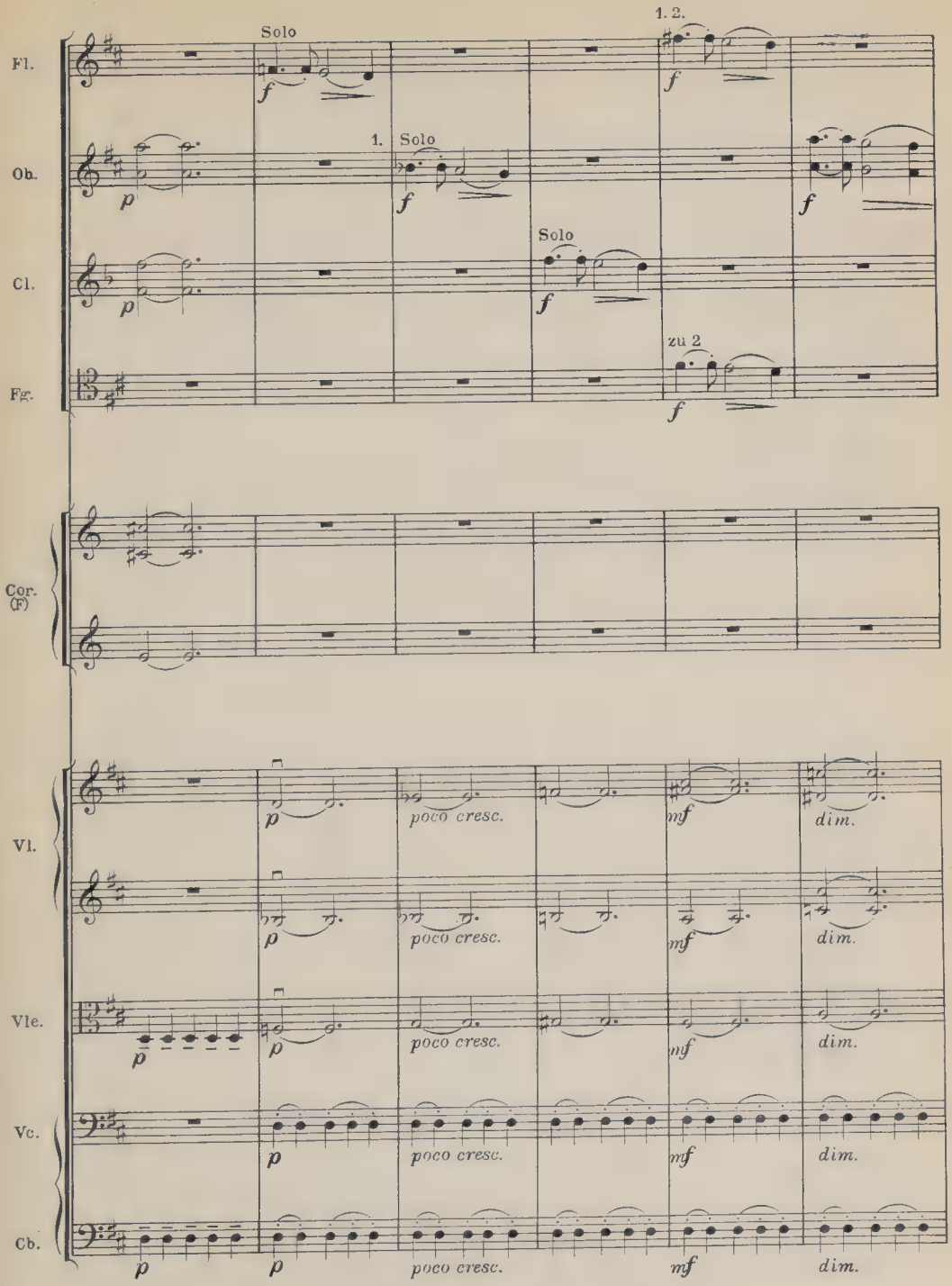

40
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbni.
Vl.
Vle.
Vc. e Cb.
arco
Bassi
140
1. 3.
2. 4.
1.2.
3.

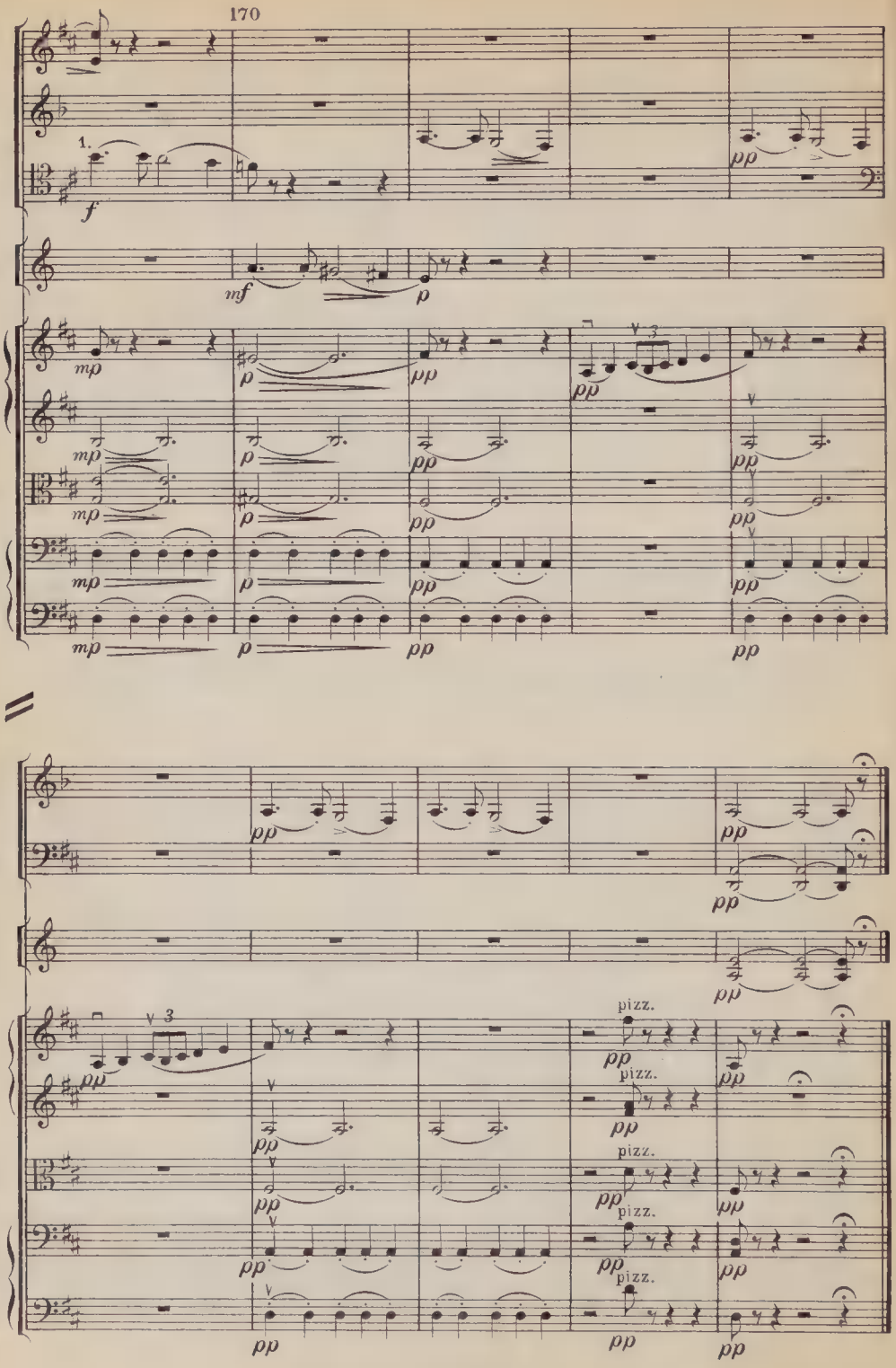

50
Fl.
Ob.
Cl.
Fg.
zu 2
Cor. (F)
Tbe. (A)
zu 2
Tbni. e Tb.
zu 2
Timp.
Vl.
Vle.
Vc. e Cb.


150
zu 3
Fl.
Ob.
Cl.
Fg.
1. 3.
Cor. (F)
2. 4.
Tbne. e Tb.
Timp.
Vl.
Vle.
Vc. e Cb.
mf
mp
p

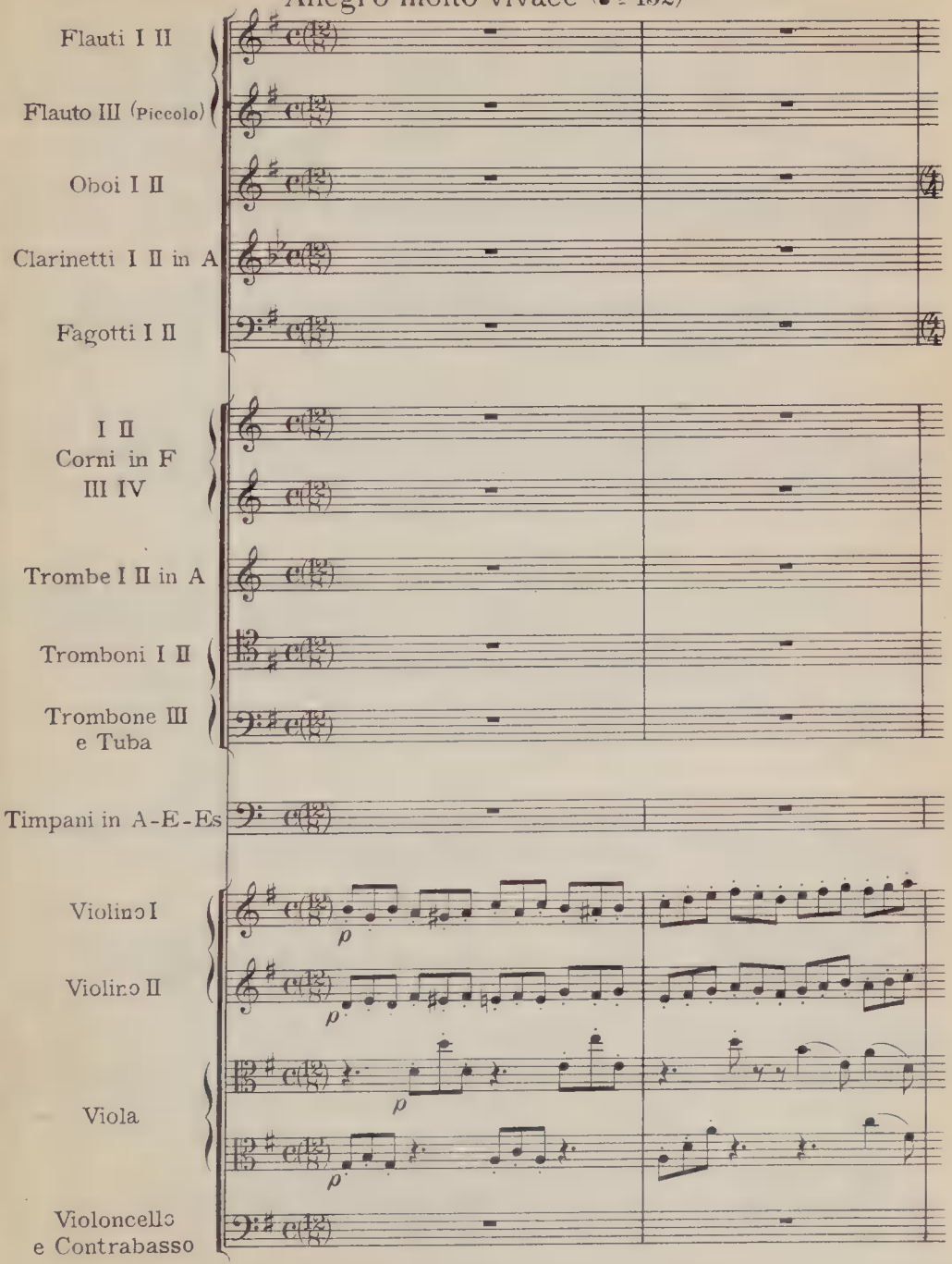

zu 3
Fl.
Ob.
Cl.
Fg.
mf
1. 2.
Cor. (F)
Tbe. (A)
Tbni.
p
Timp.
pizz.
arco
Vl.
Vle.
Vc.
Cb.
f

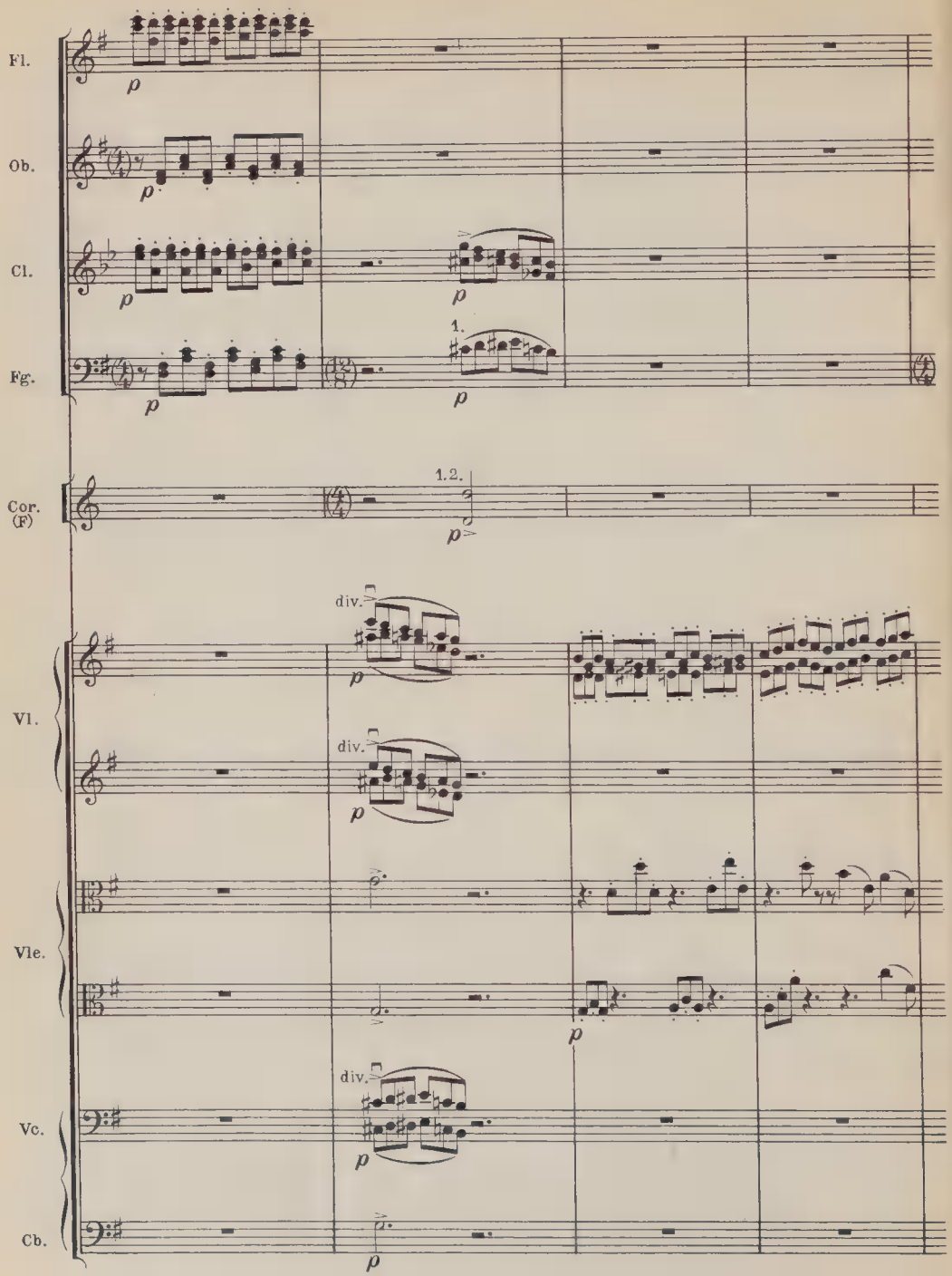

160
Ob.
Cl.
Cor. (F)
Tbe. (A)
Tbni.
Vl.
Vle.
Vc.
Cb.
1.
2.
3.
p
sf
mf
f

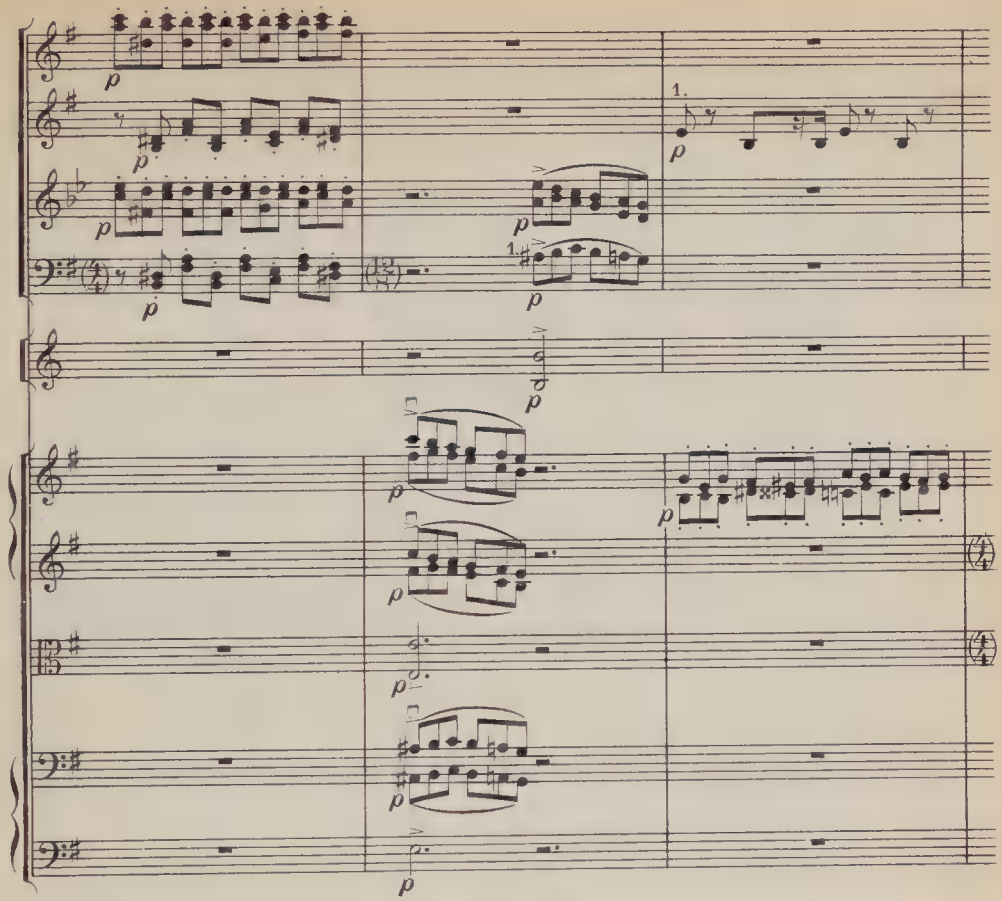

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vle.
Vc.
Cb.
Solo
1.
Solo
Solo
1. 2.
zu 2
p
f
poco cresc.
mf
dim.

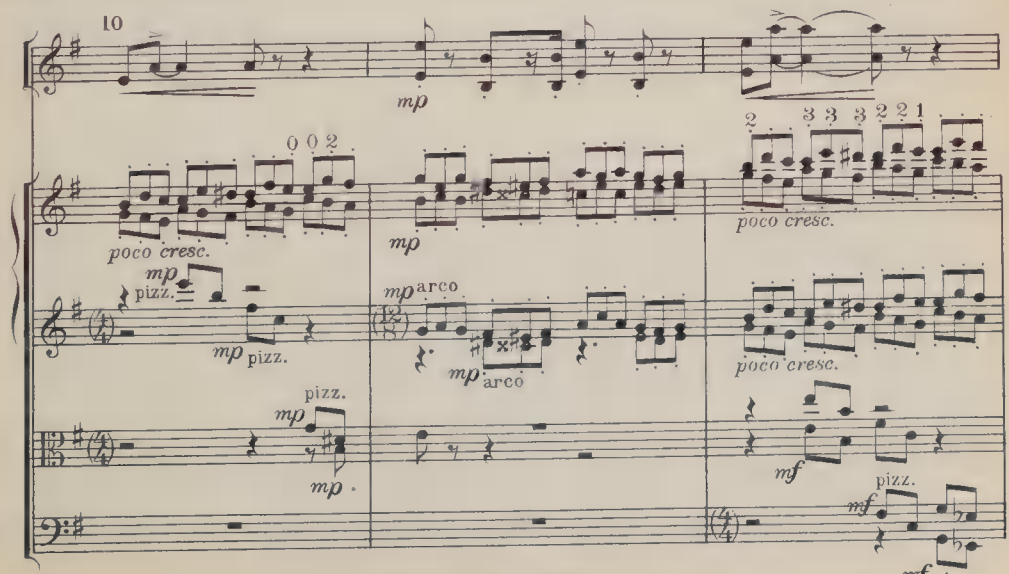

170
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vle.
Vc.
Cb.
1.
f
mf
p
mp
pp
pizz.

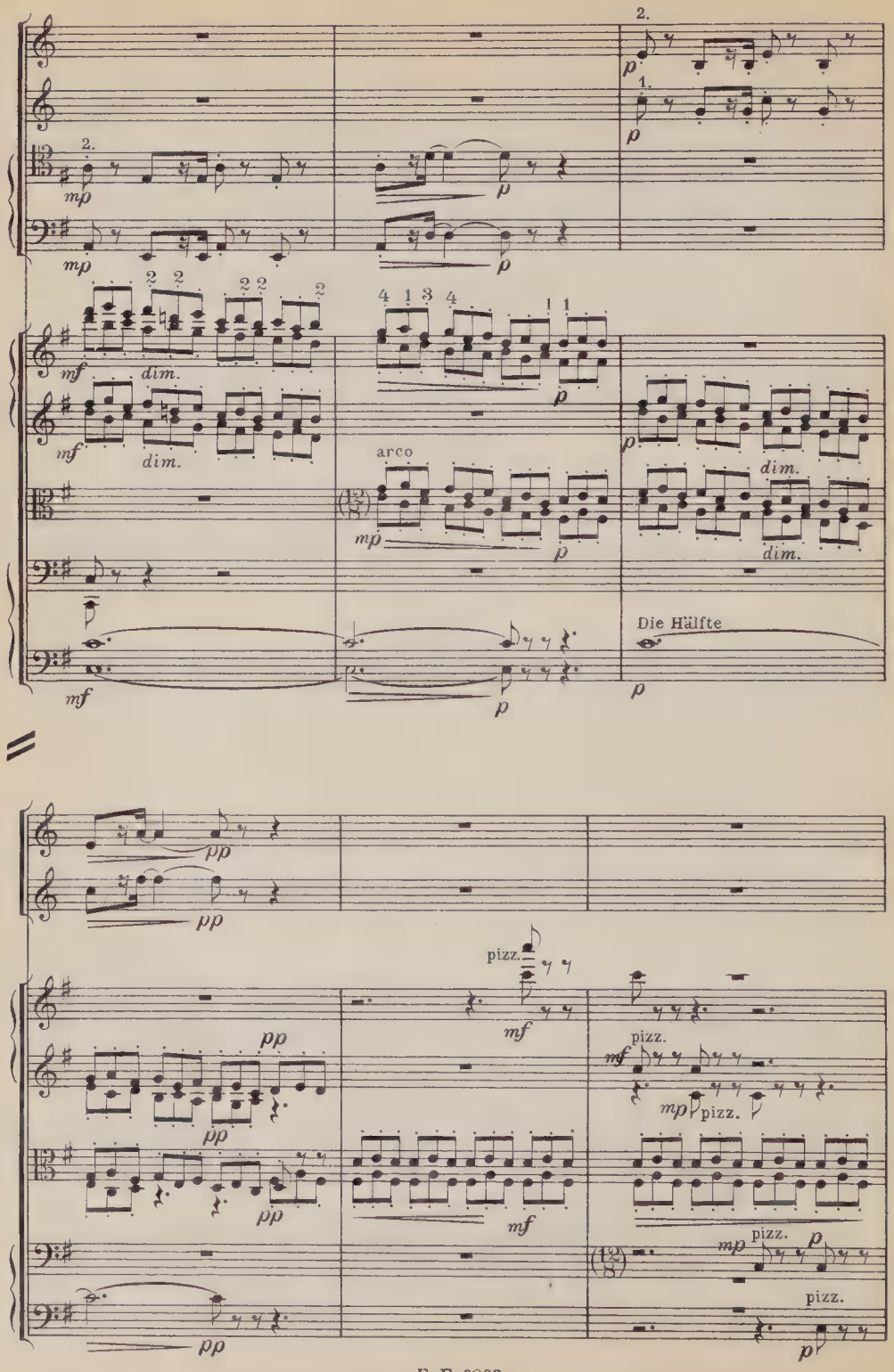
III

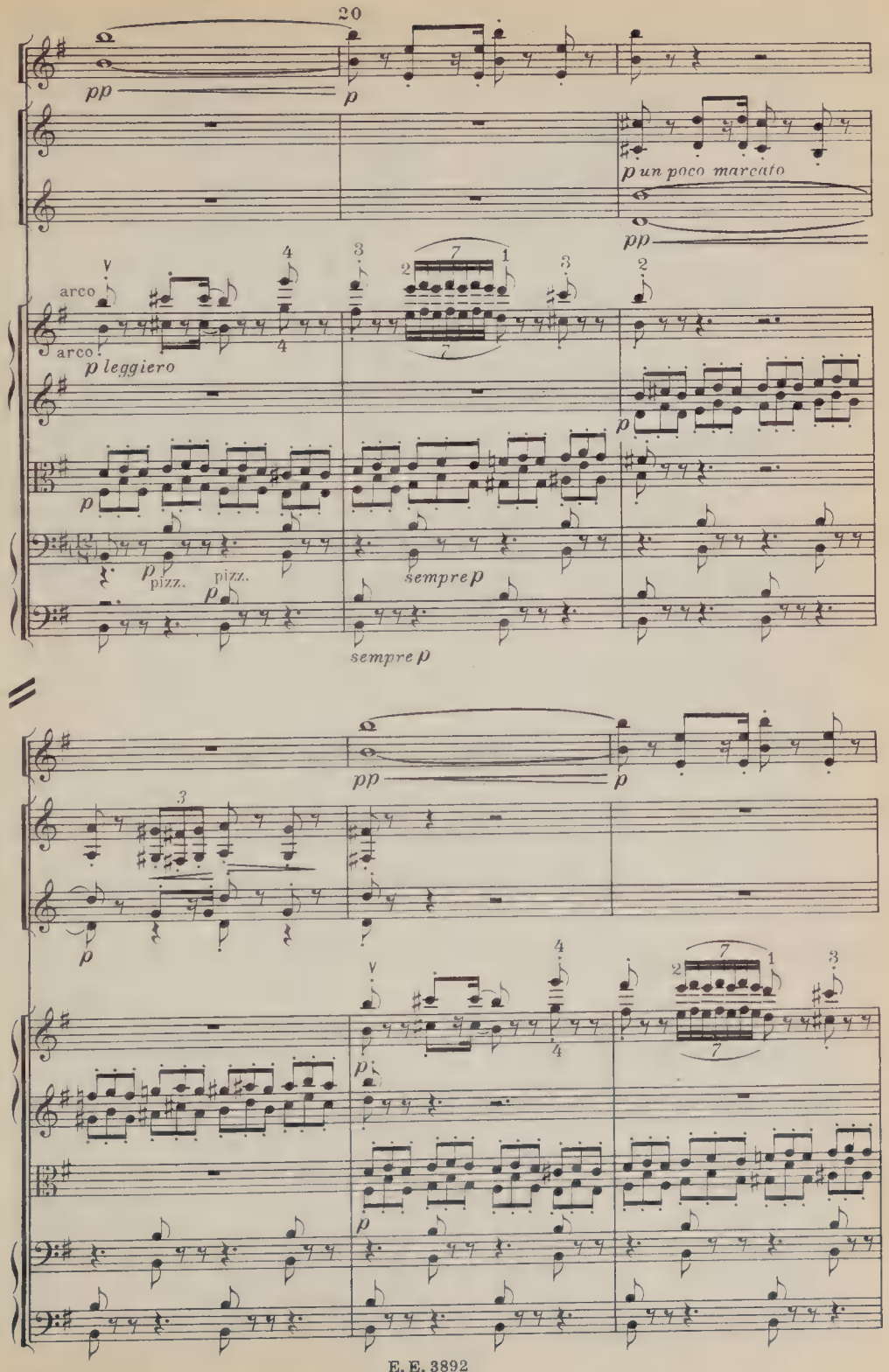

Allegro molto vivace (♩ = 152)
Flauti I II
Flauto III (Piccolo)
Oboi I II
Clarinetti I II in A
Fagotti I II
I II
Corni in F
III IV
Trombe I II in A
Tromboni I II
Trombone III
e Tuba
Timpani in A-E-Es
Violino I
Violino II
Viola
Violoncello
e Contrabasso
p
p
p
p

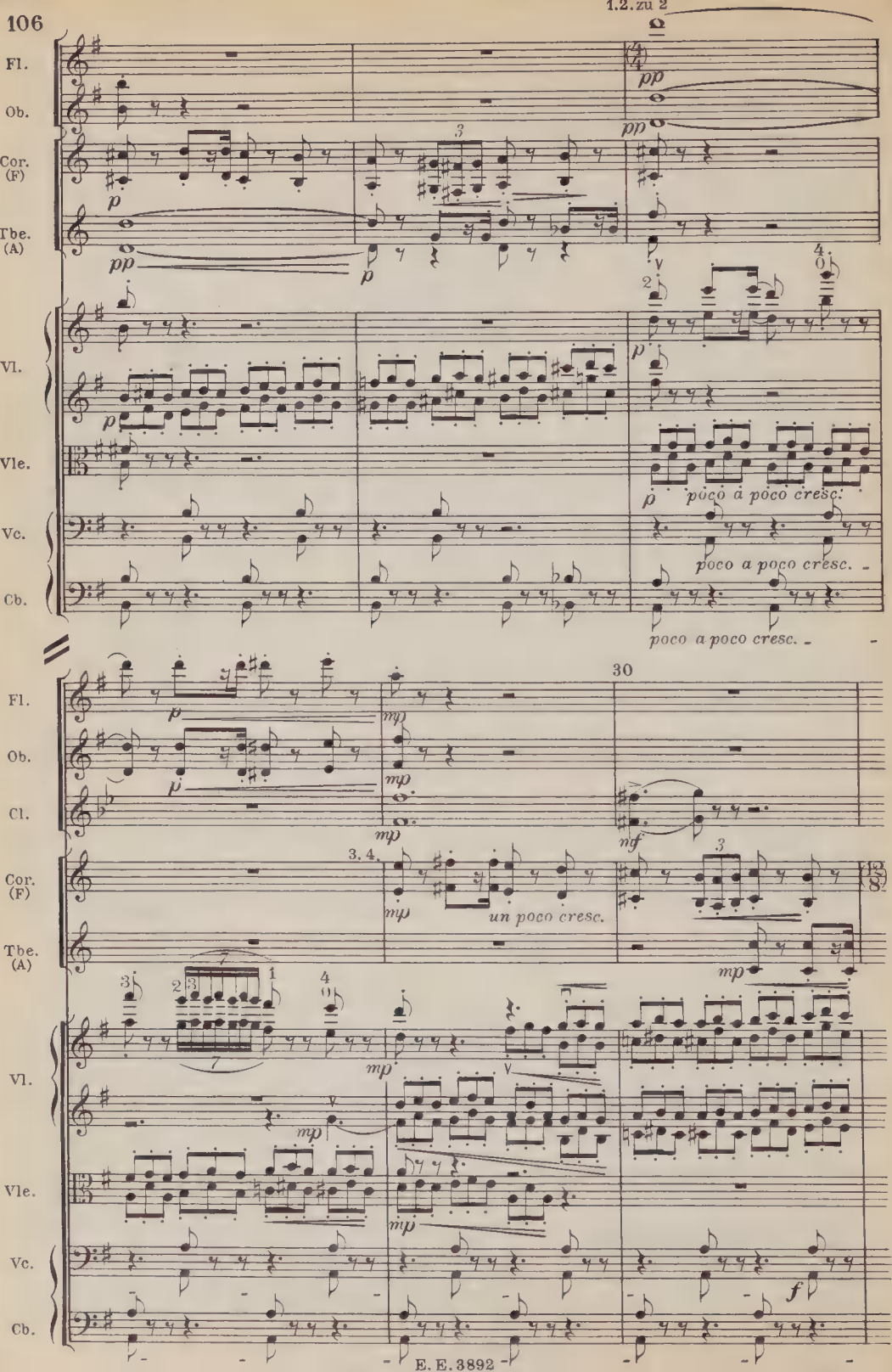

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vle.
Vc.
Cb.
p
1.
1.2.
div.

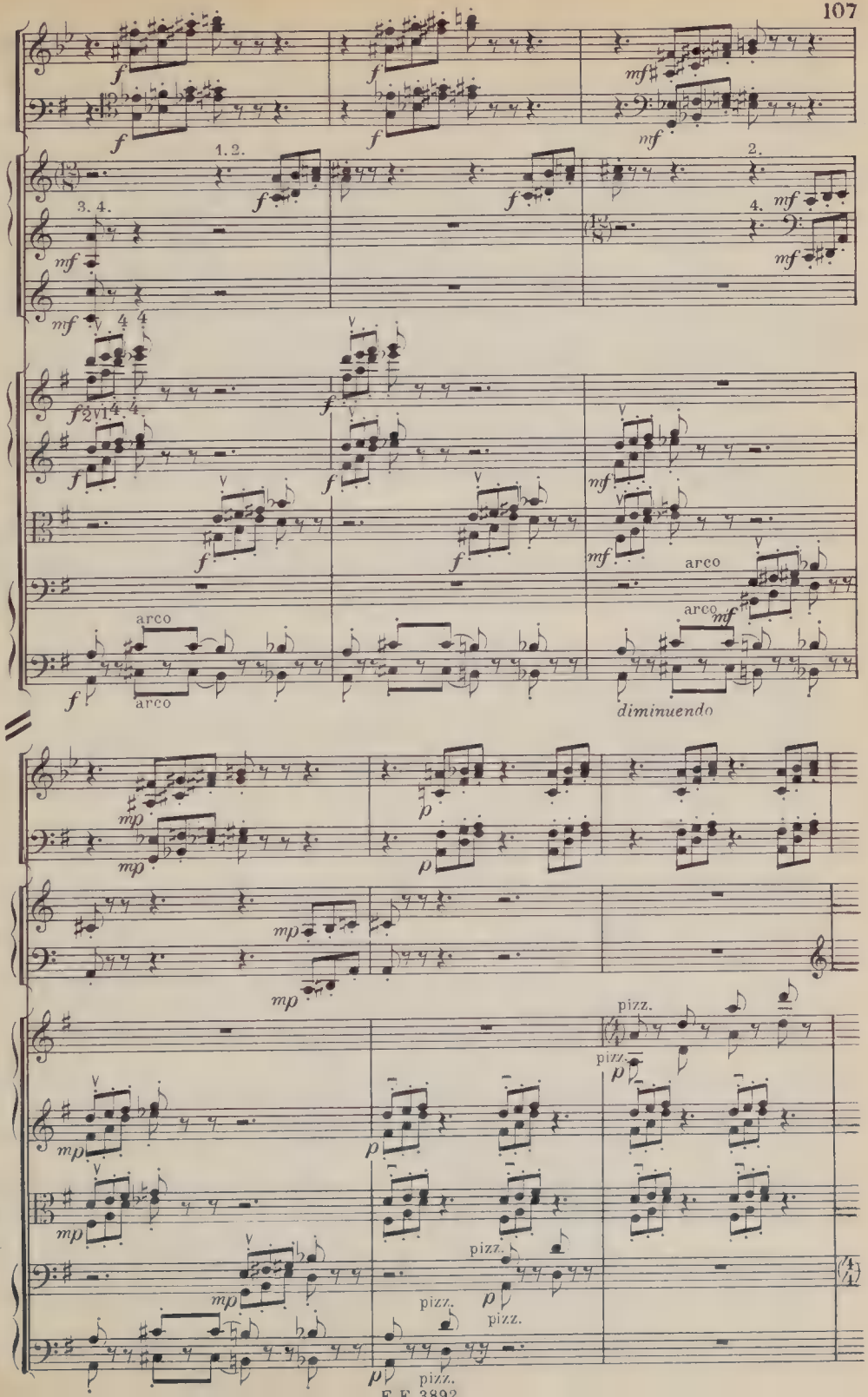

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vle.
Vc.
Cb.
1.
p

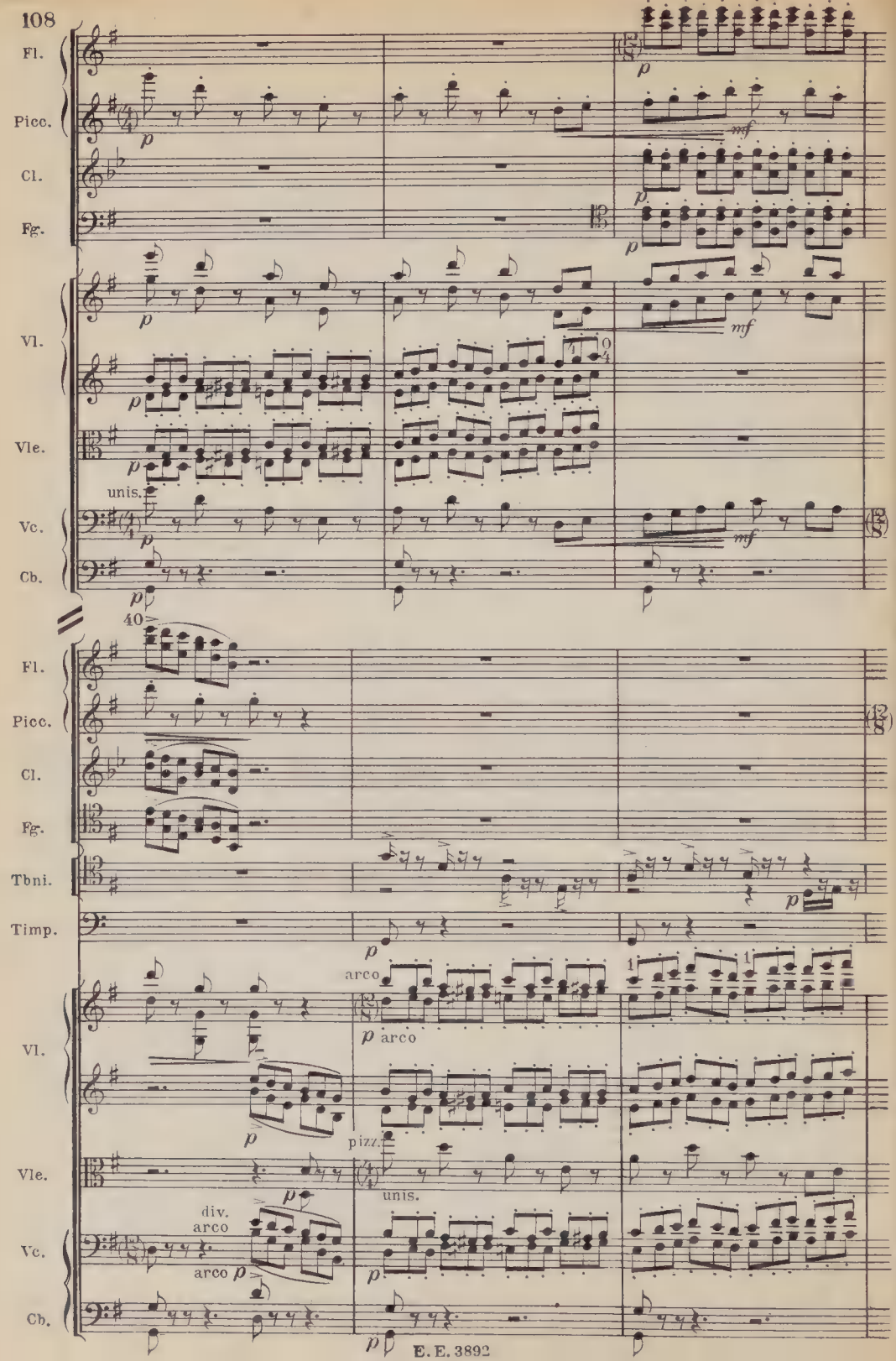

10
Ob.
Vl.
Vle.
Vc.
mp
poco cresc.
mp pizz.
mp arco
mf
mf pizz.

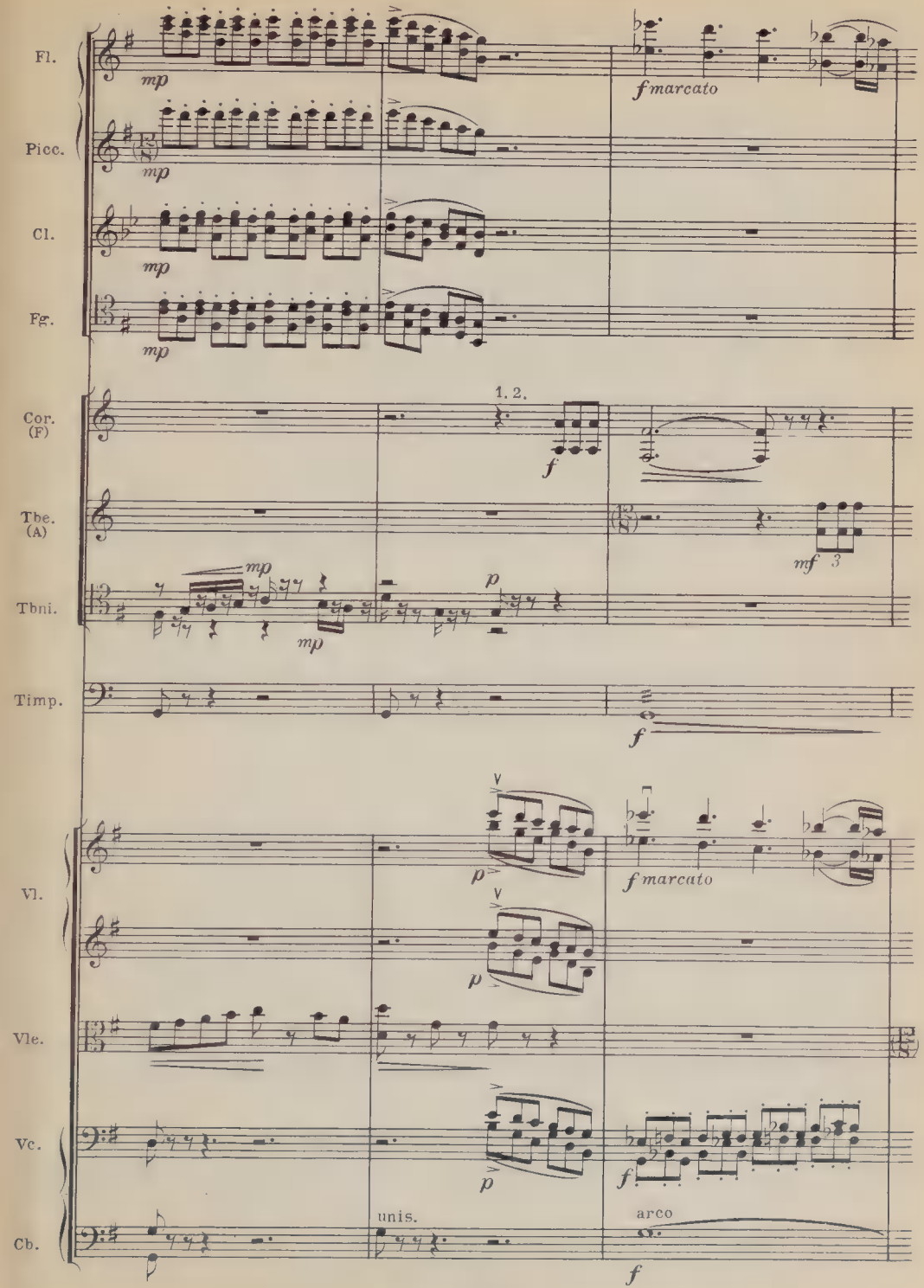

Cor. (F)
Tbe. (A)
Tbni. e Tb.
Vl.
Vle.
Vc.
Cb.
2.
1.
mp
p
mf
dim.
arco
Die Hälfte
pp
pizz.

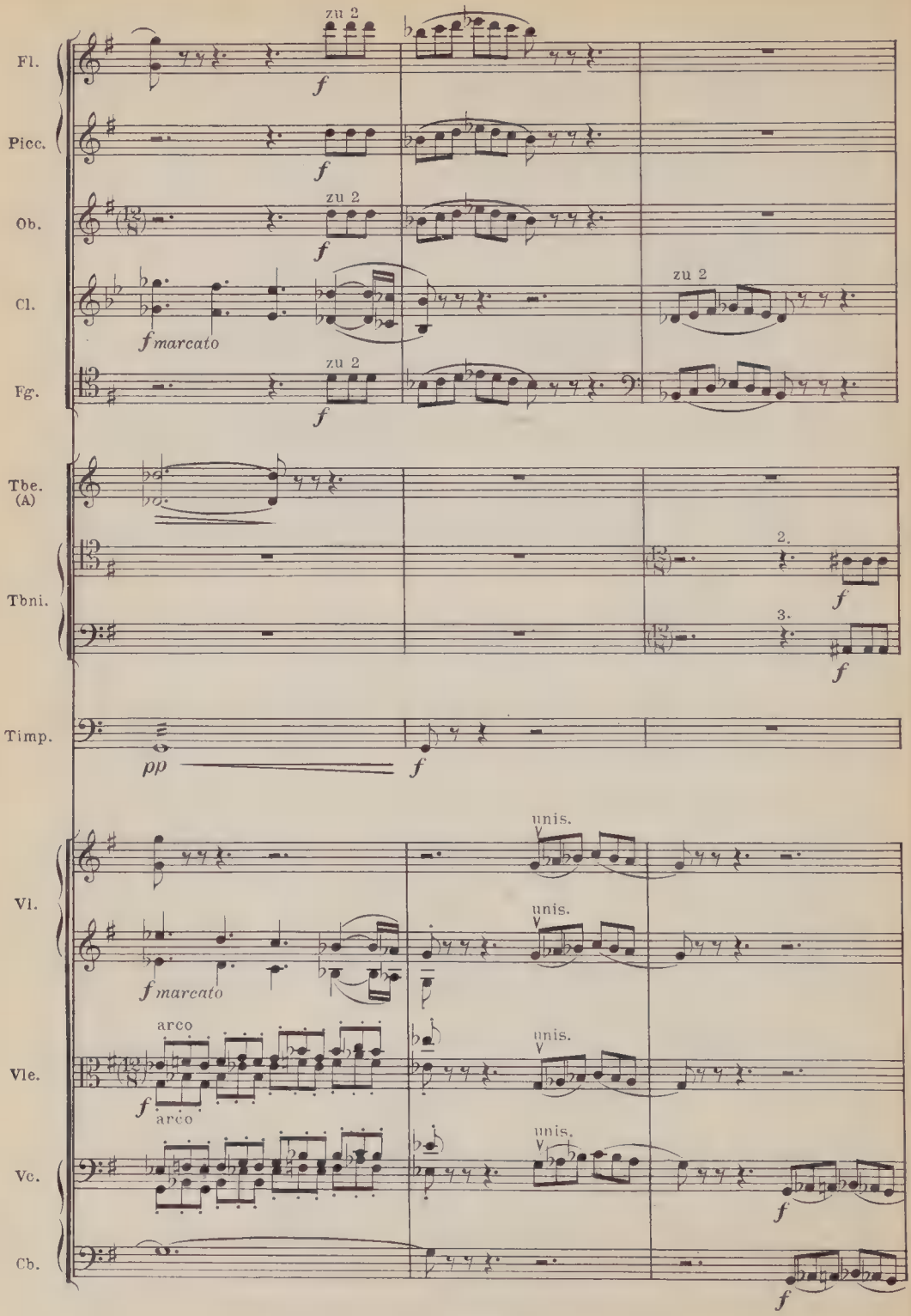

20
Ob.
Cor. (F)
Tbe. (A)
Vl.
Vle.
Vc.
Cb.
pp
p
p un poco marcato
arco
arco
p leggiero
pizz.
pizz.
sempre p
sempre p

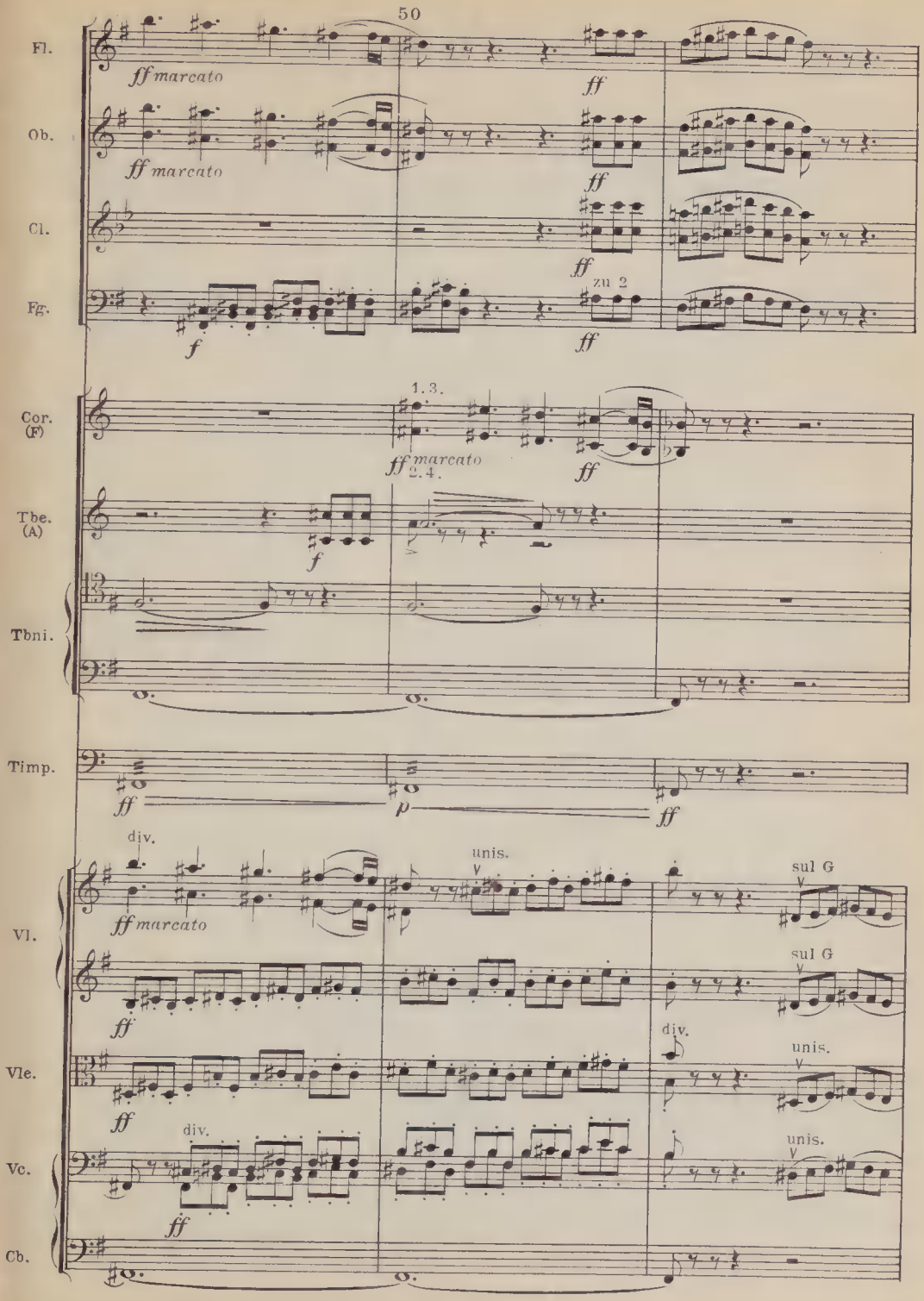

1.2. zu 2
Fl.
Ob.
Cor. (F)
Tbe. (A)
Vl.
Vle.
Vc.
Cb.
pp
p
poco a poco cresc.
30
Cl.
mp
mf
3. 4.
un poco cresc.
f

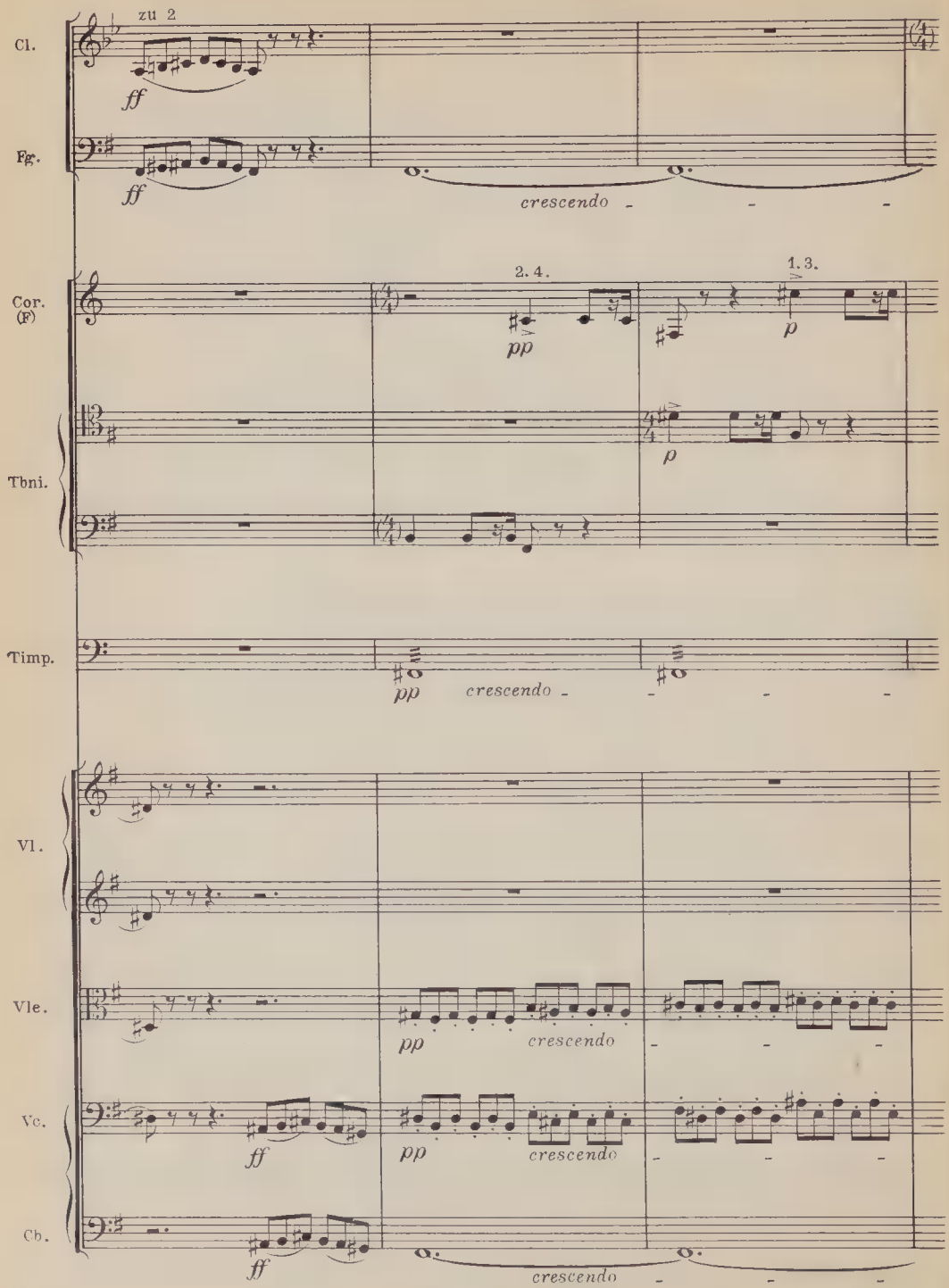

Cl.
Fg.
Cor. (F)
Tbe. (A)
Vl.
Vle.
Vc.
Cb.
1. 2.
3. 4.
2.
4.
arco
diminuendo
pizz.

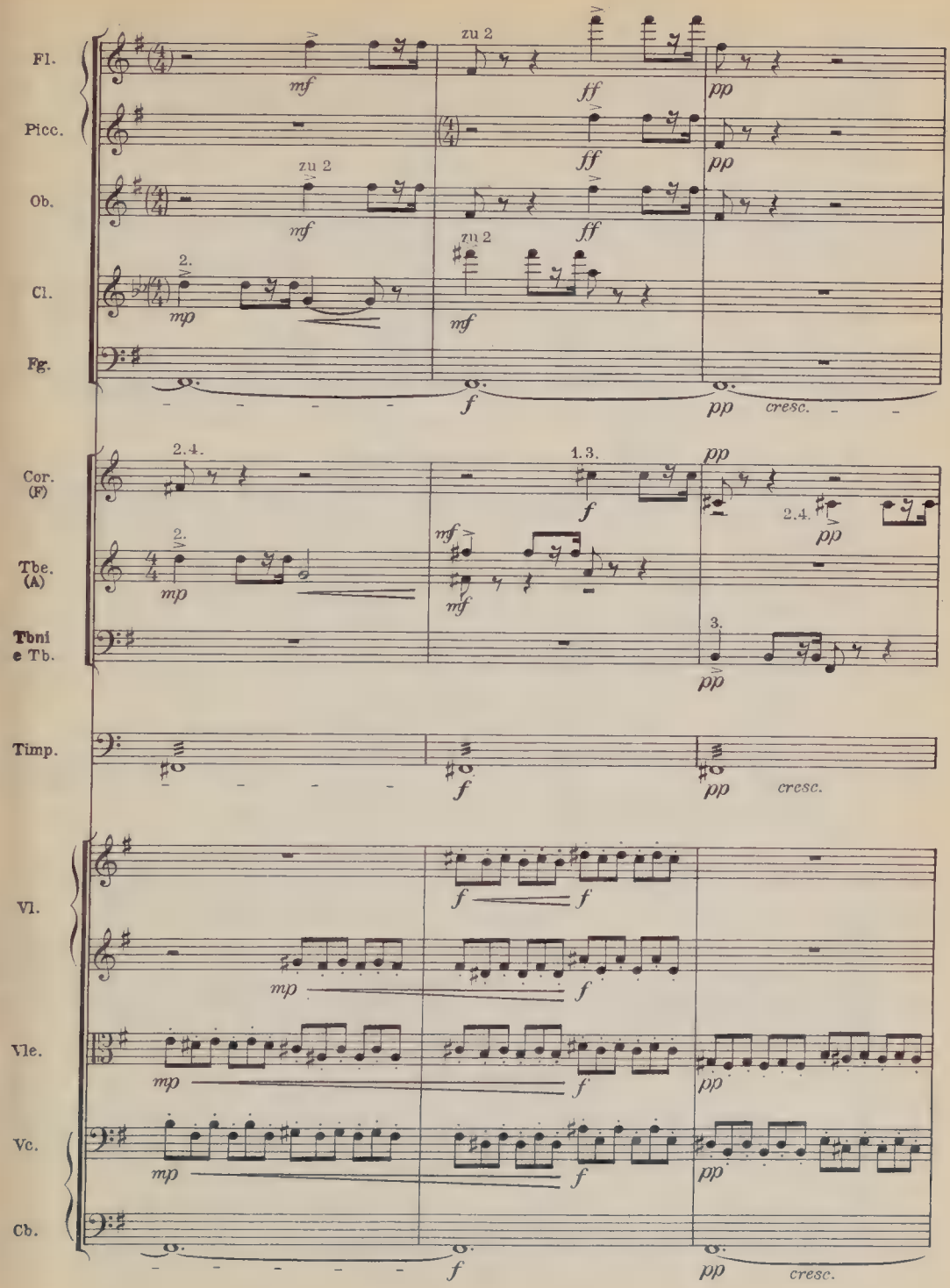

Fl.
Picc.
Cl.
Fg.
Vl.
Vle.
unis.
Vc.
Cb.
40
Tbni.
Timp.
arco
pizz.
div.
arco
arco

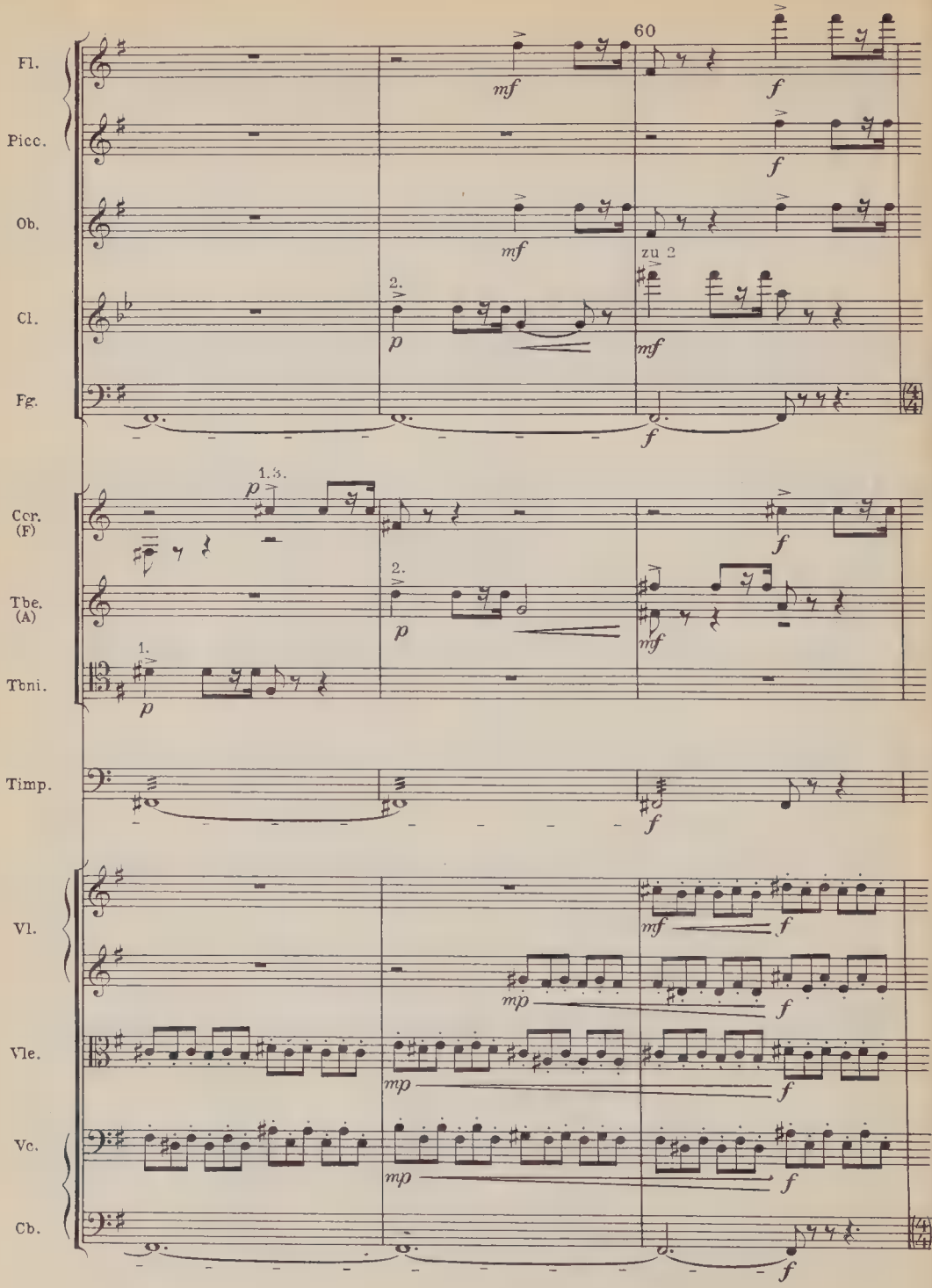

Fl.
Picc.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni.
Timp.
Vl.
Vle.
Vc.
Cb.
mp
f marcato
1. 2.
f
mf
3
p
unis.
arco

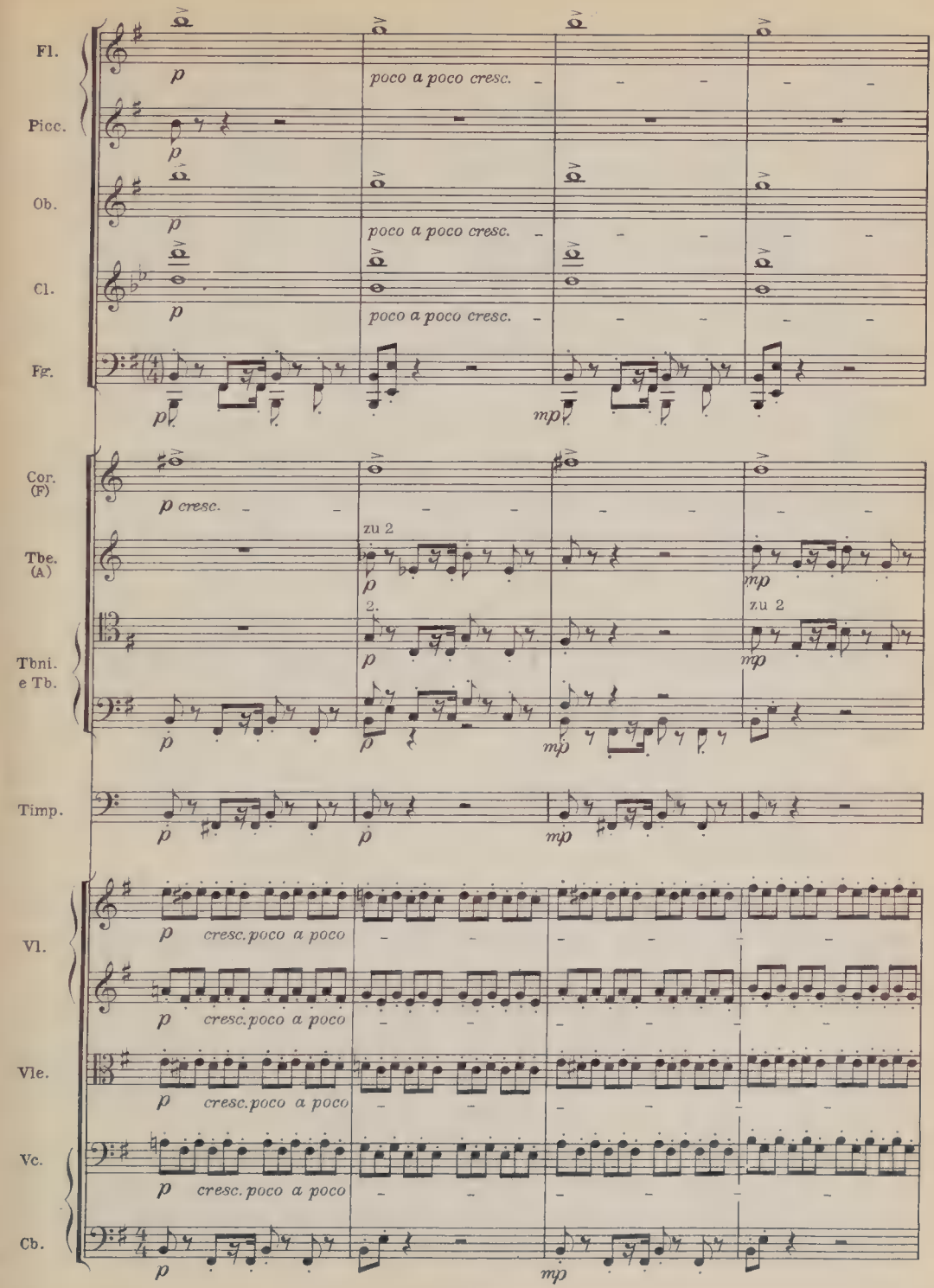

Fl.
Picc.
Ob.
Cl.
Fg.
Tbe. (A)
Tbni.
Timp.
Vl.
Vle.
Vc.
Cb.
zu 2
f
f marcato
pp
2.
3.
unis.
arco

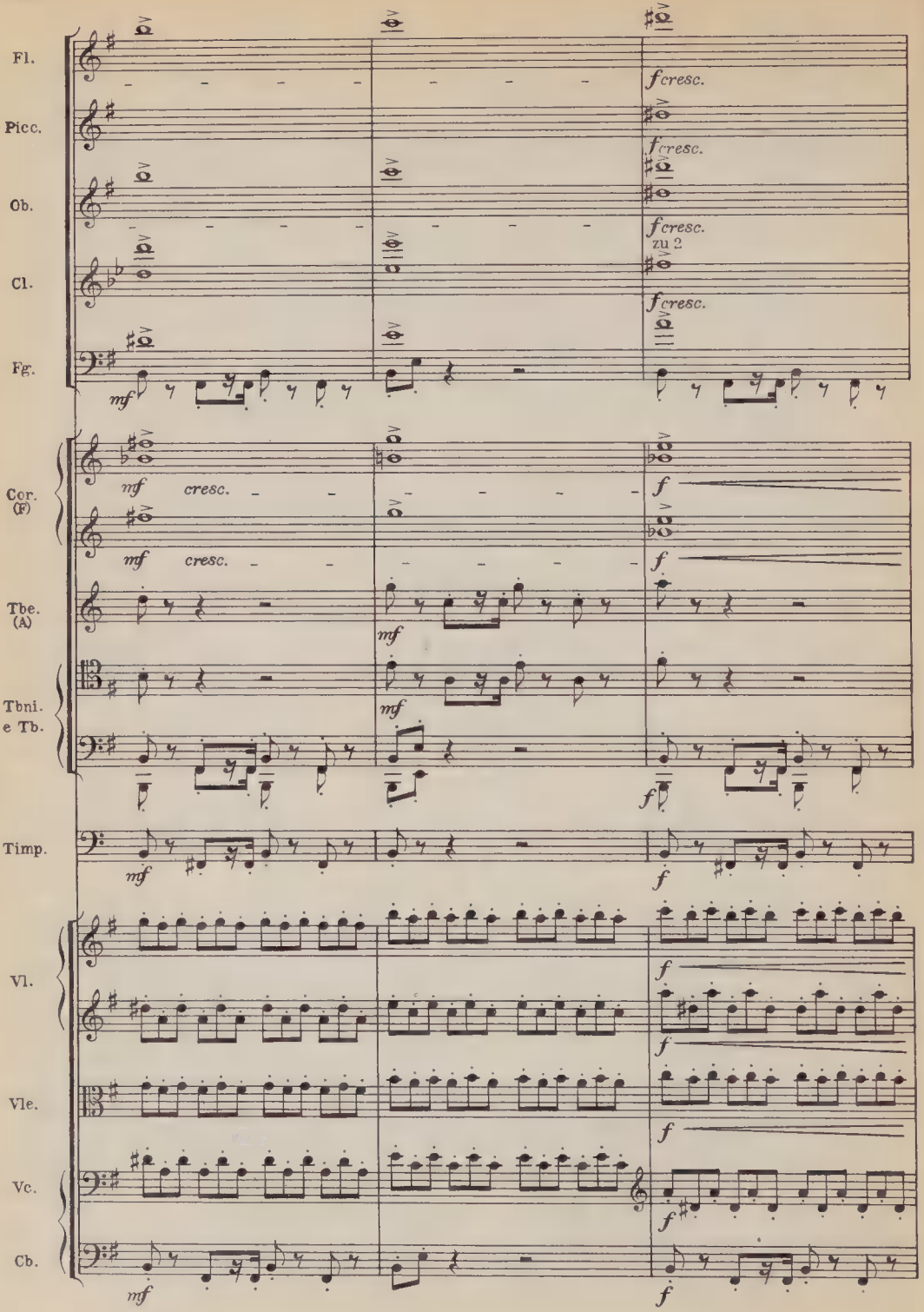

50
Fl.
ff marcato
ff
Ob.
ff marcato
ff
Cl.
ff
Fg.
zu 2
f
ff
Cor. (F)
1. 3.
ff marcato
2. 4.
ff
Tbe. (A)
f
Tbni.
Timp.
ff
p
ff
Vl.
div.
ff marcato
unis.
sul G
ff
sul G
Vle.
ff
div.
unis.
Vc.
div.
ff
unis.
Cb.

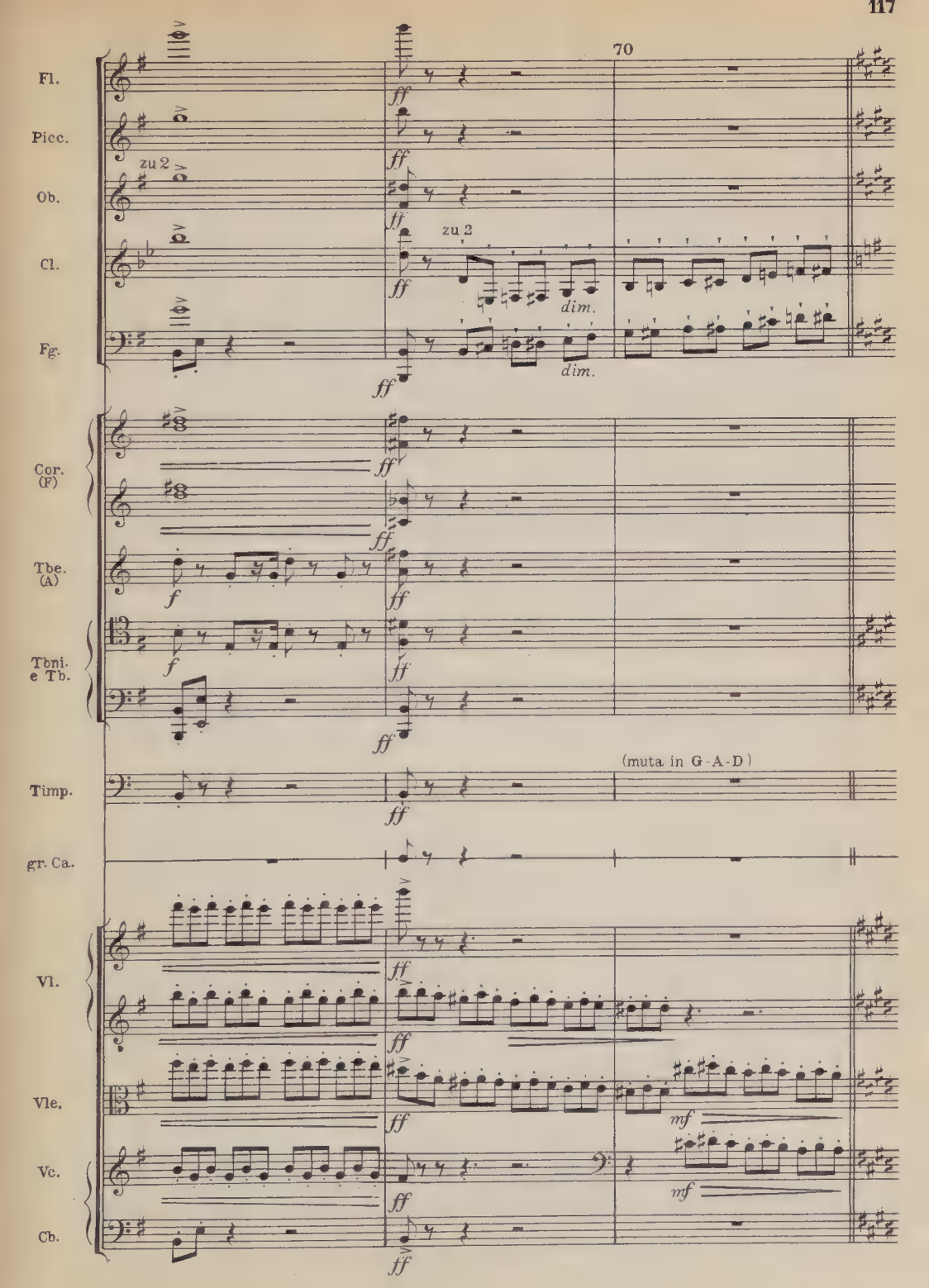

Cl.
zu 2
ff
Fg.
ff
crescendo
Cor. (F)
2. 4.
pp
1. 3.
p
Tbni.
p
Timp.
pp
crescendo
Vl.
Vle.
pp
crescendo
Vc.
ff
pp
crescendo
Cb.
ff
crescendo

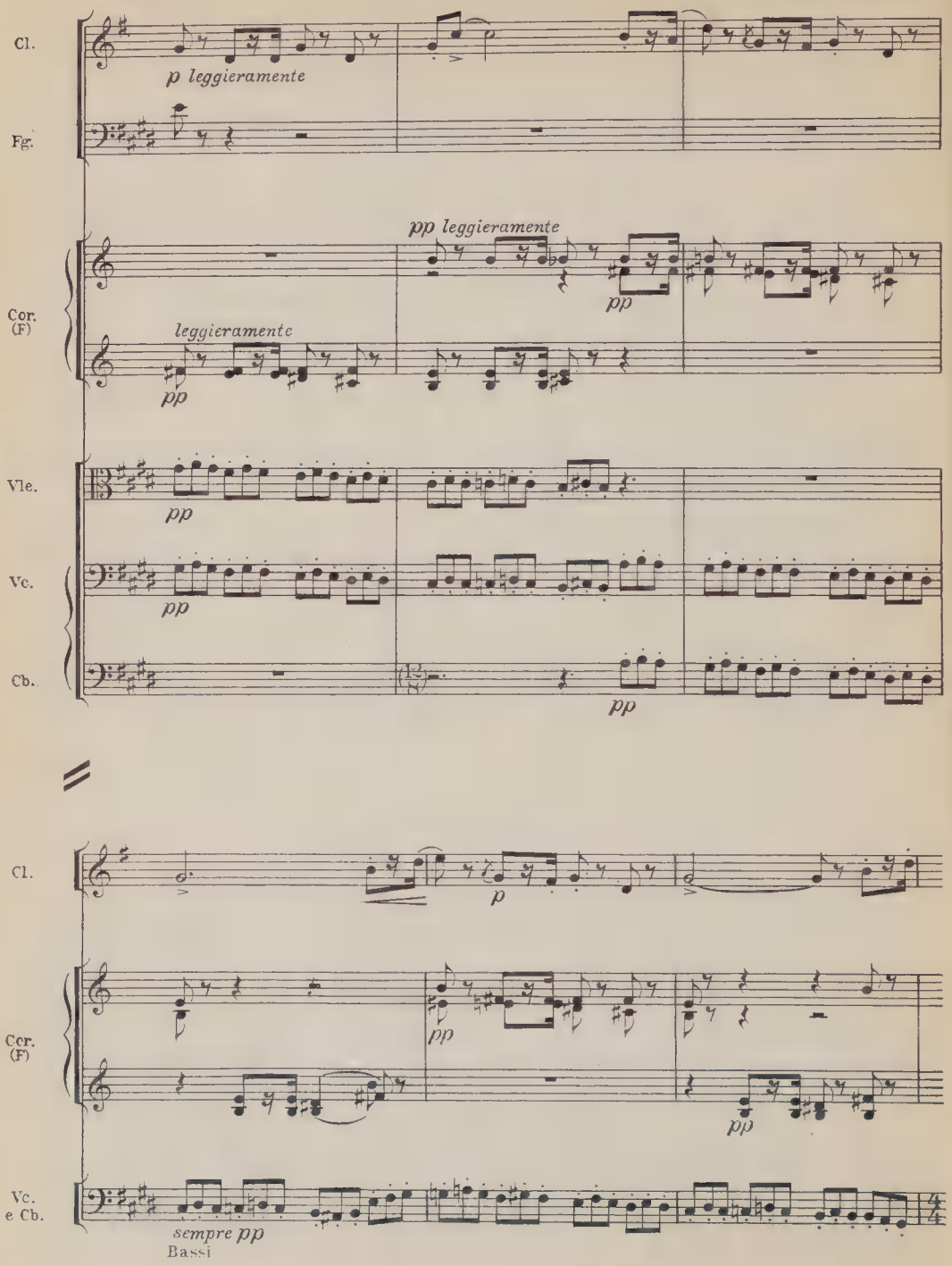

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
zu 2
mf
ff
pp
mp
f
cresc.
2.4.
1.3.
2.
3.

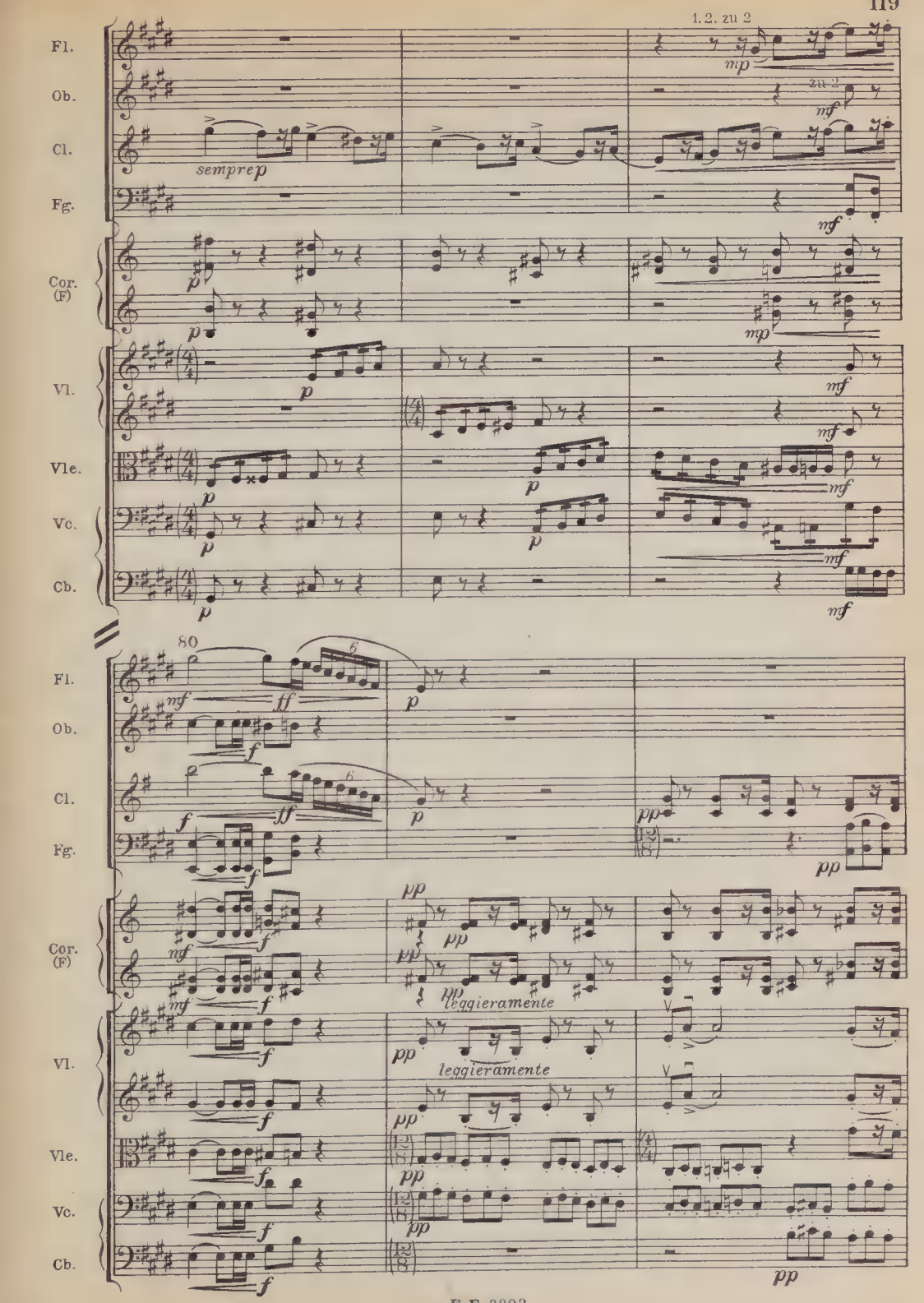

60
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni.
Timp.
Vl.
Vle.
Vc.
Cb.
mf
f
zu 2
2.
p
1.3.
1.
mp

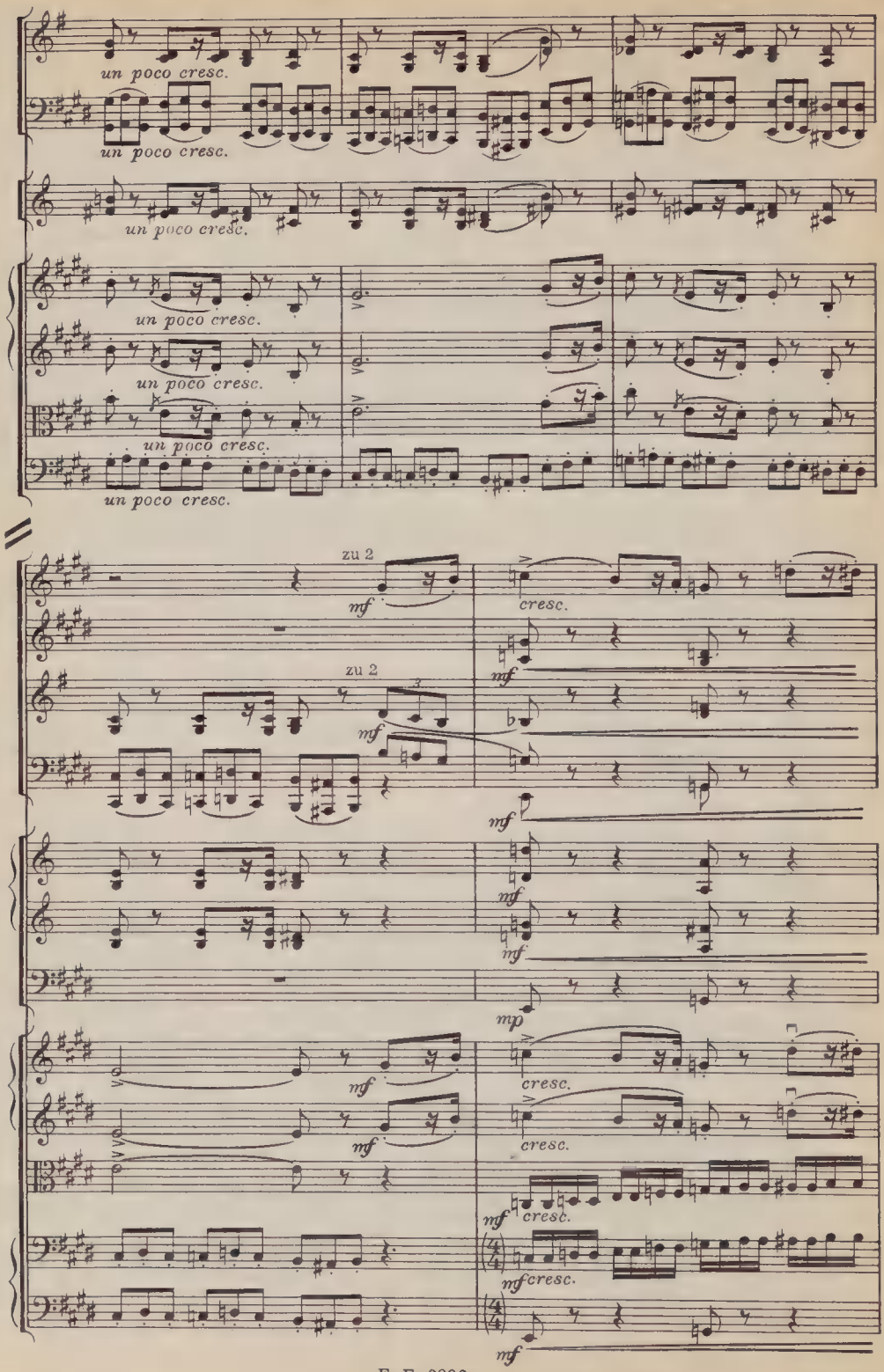

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
p
poco a poco cresc.
mp
p cresc.
zu 2
2.
cresc. poco a poco

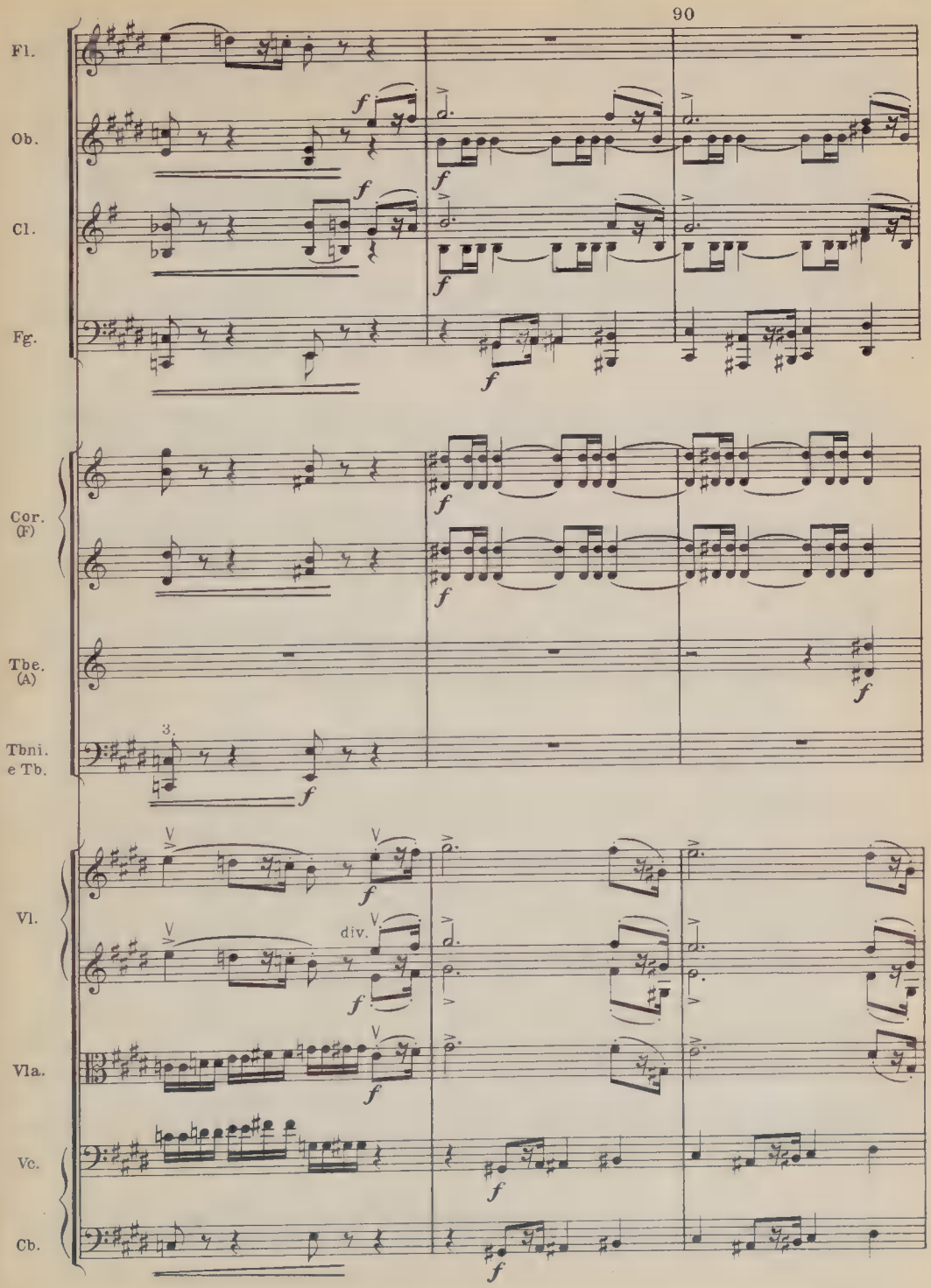

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
mf cresc.
f cresc.
zu 2

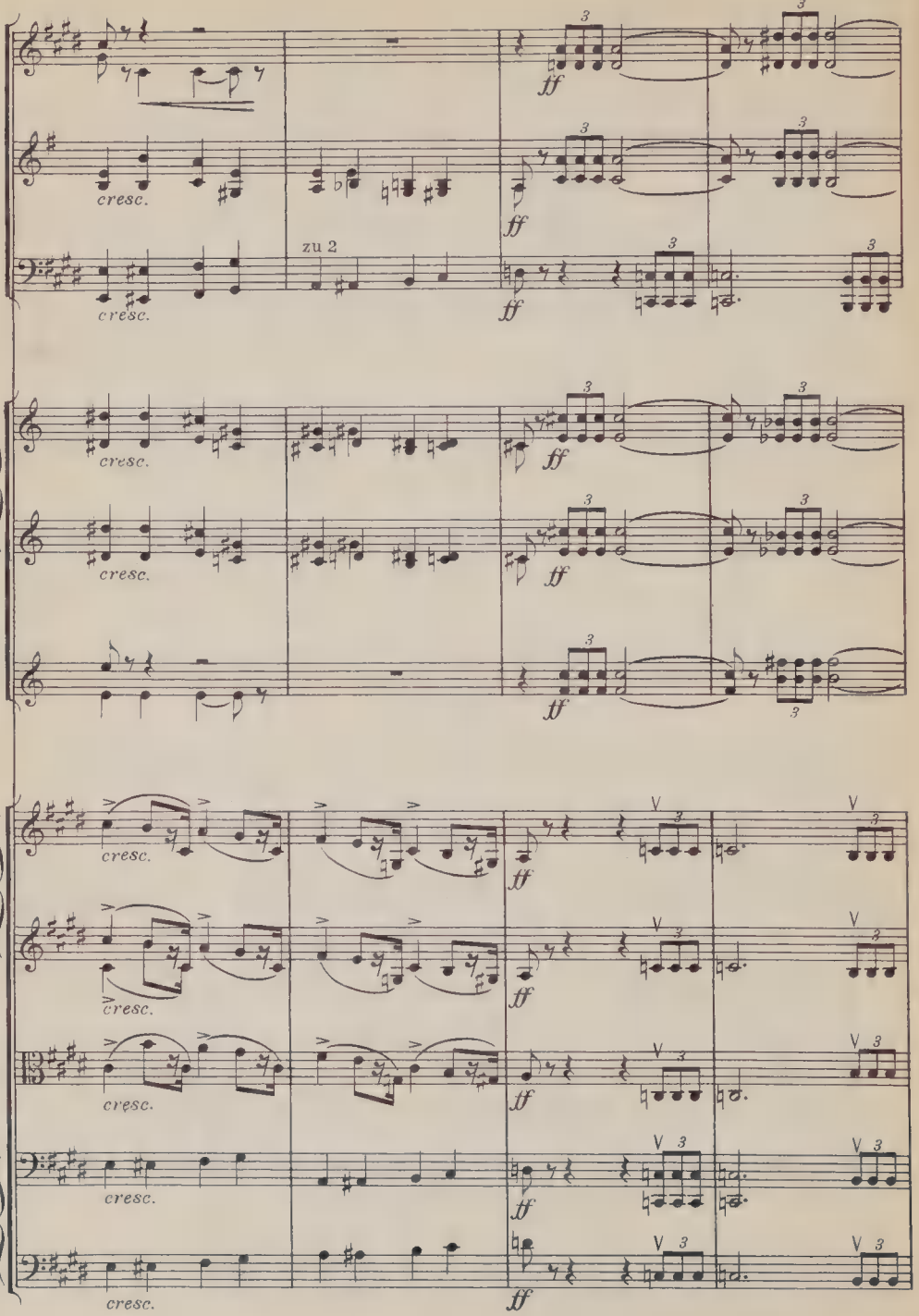

70
Fl.
Picc.
Ob.
zu 2
Cl.
zu 2
dim.
Fg.
dim.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
(muta in G-A-D)
gr. Ca.
Vl.
Vle.
mf
Vc.
mf
Cb.

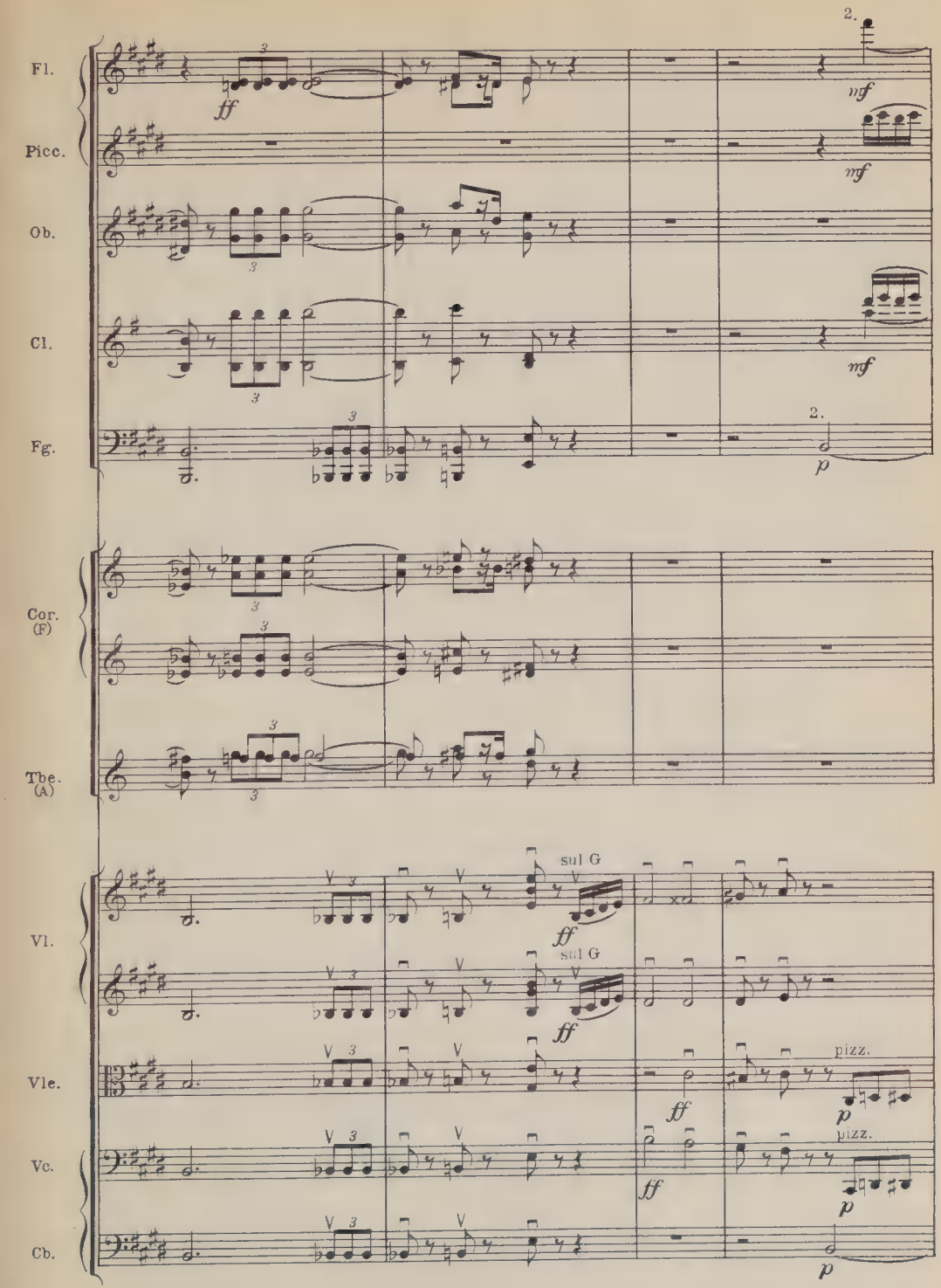

Cl.
p leggieramente
Fg.
pp leggieramente
pp
Cor. (F)
leggieramente
pp
Vle.
pp
Vc.
pp
Cb.
pp
Cl.
p
Cor. (F)
pp
pp
Vc. e Cb.
sempre pp
Bassi

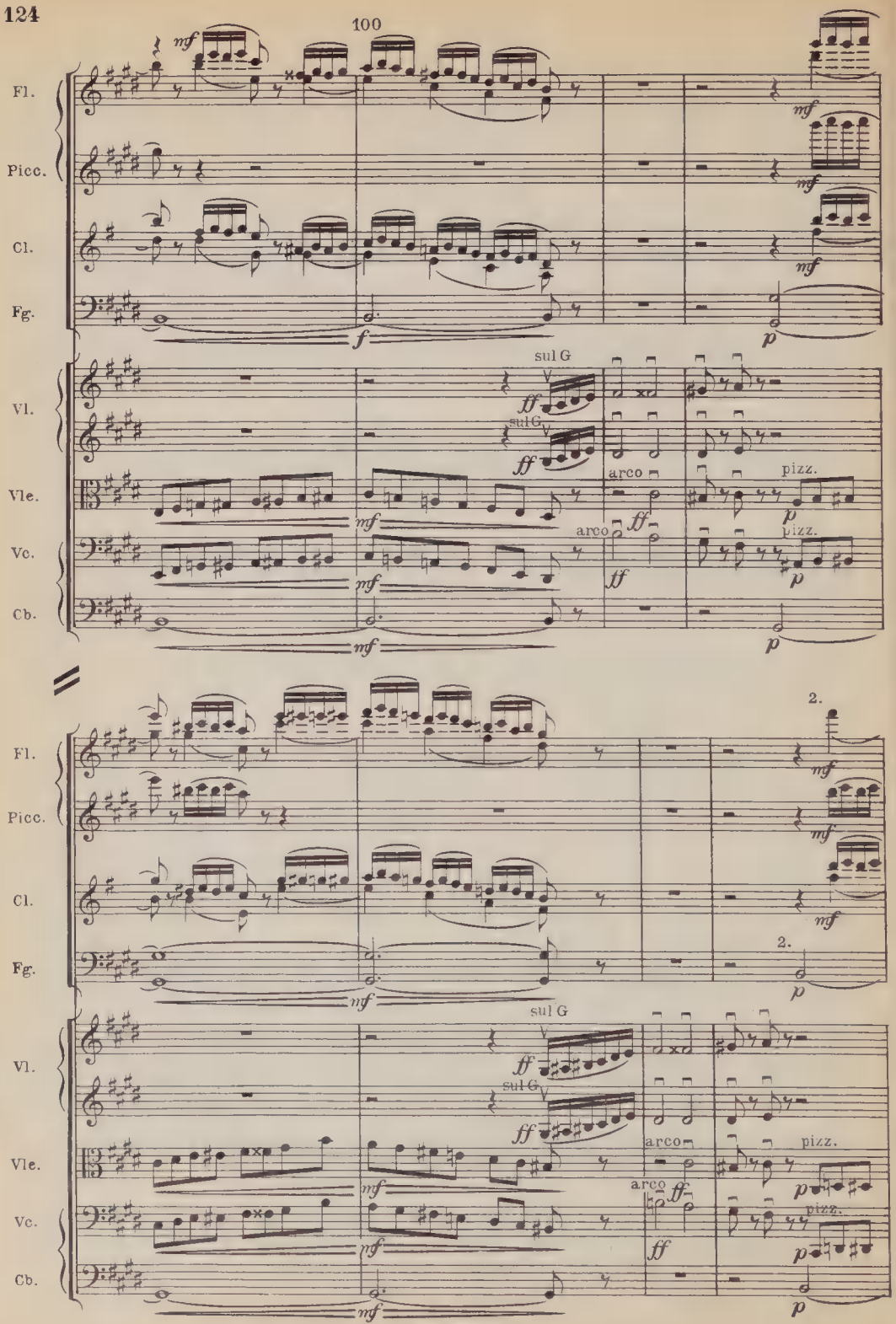

1. 2. zu 2
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vle.
Vc.
Cb.
sempre p
mp
mf
zu 2
80
leggieramente
pp

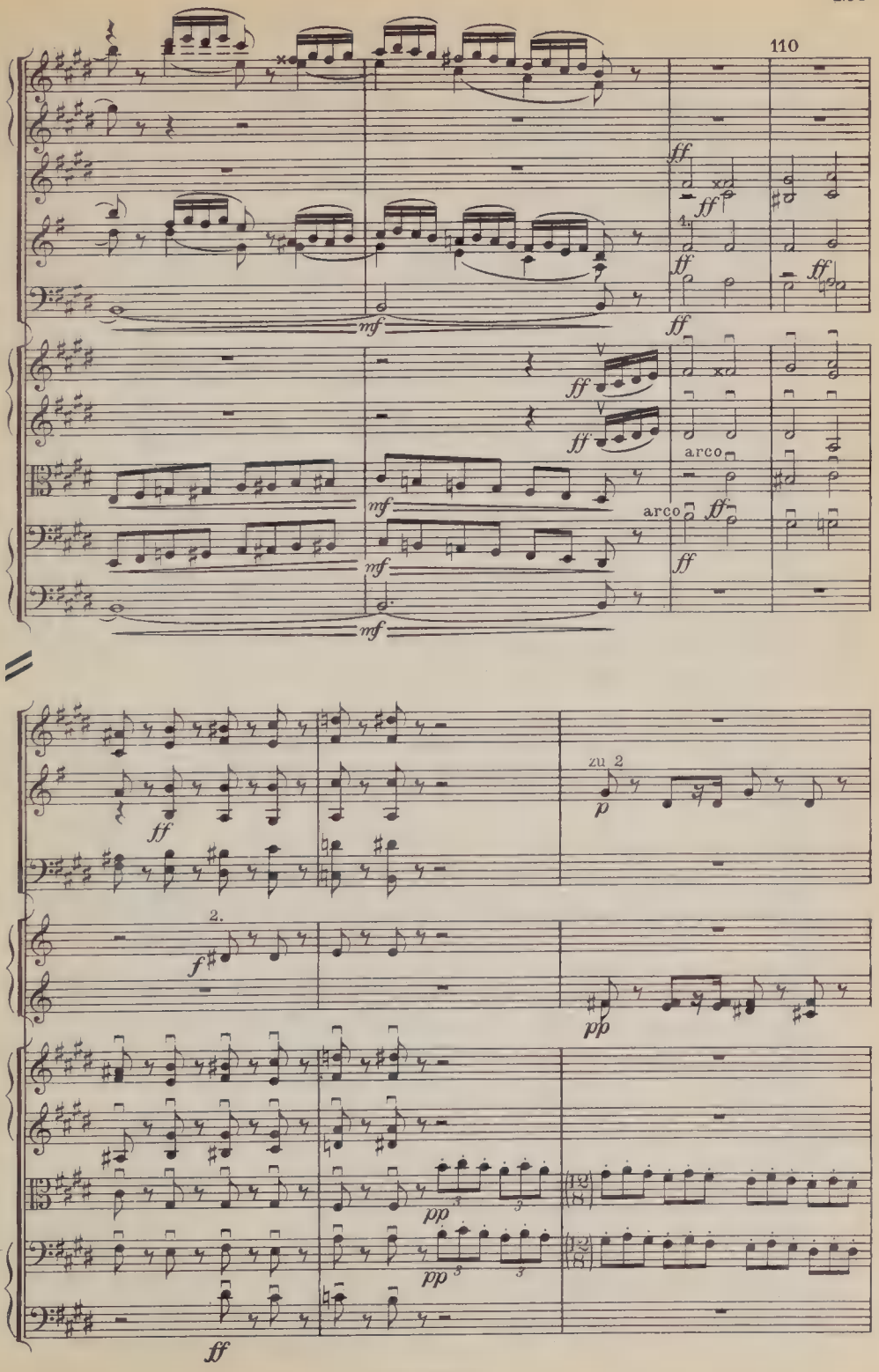

Cl.
Fg.
un poco cresc.
Cor. (F)
Vl.
Vle.
Vc. e Cb.
Fl.
Ob.
zu 2
mf
cresc.
mp
(4/4)

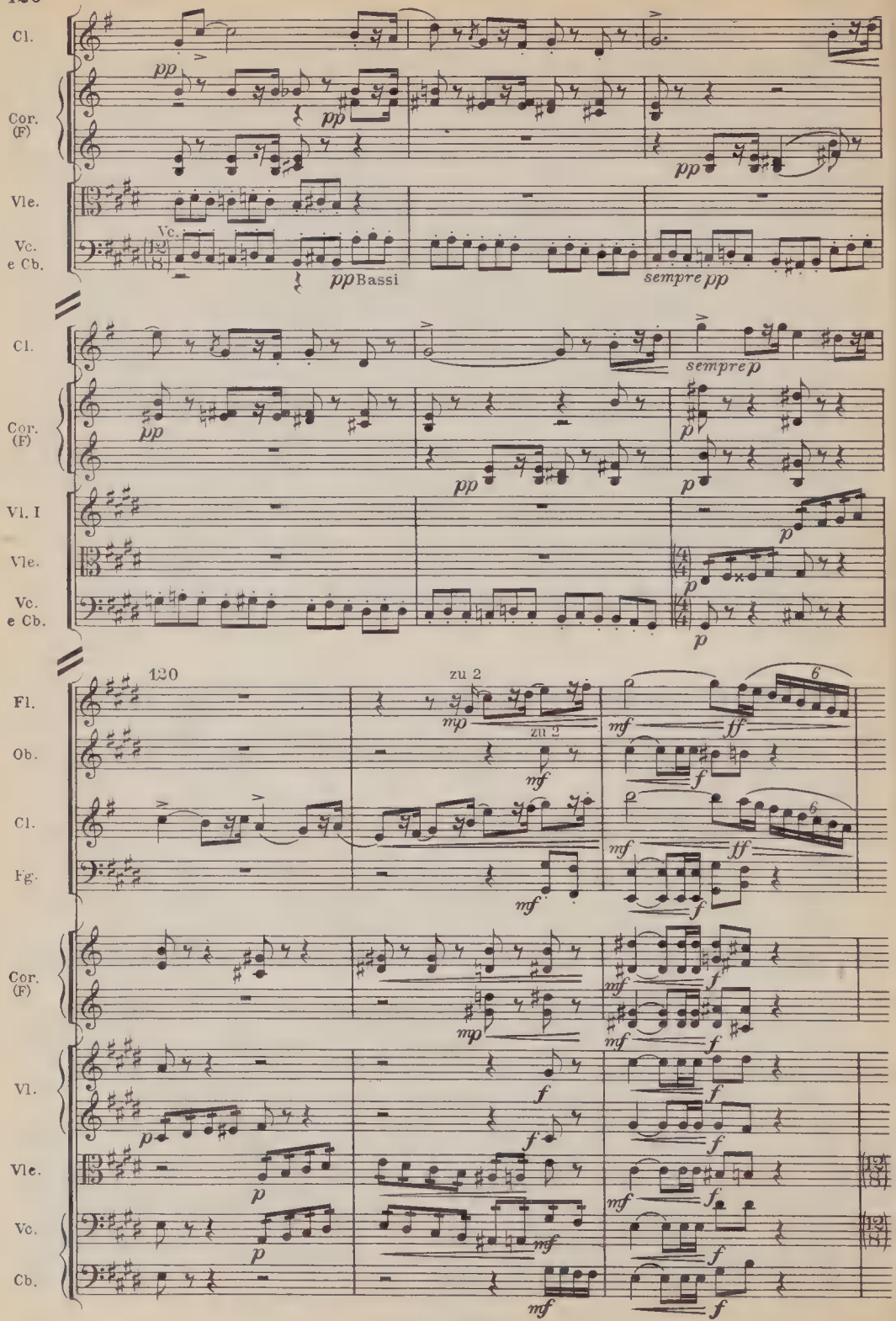

90
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Vl.
Vla.
Vc.
Cb.
div.

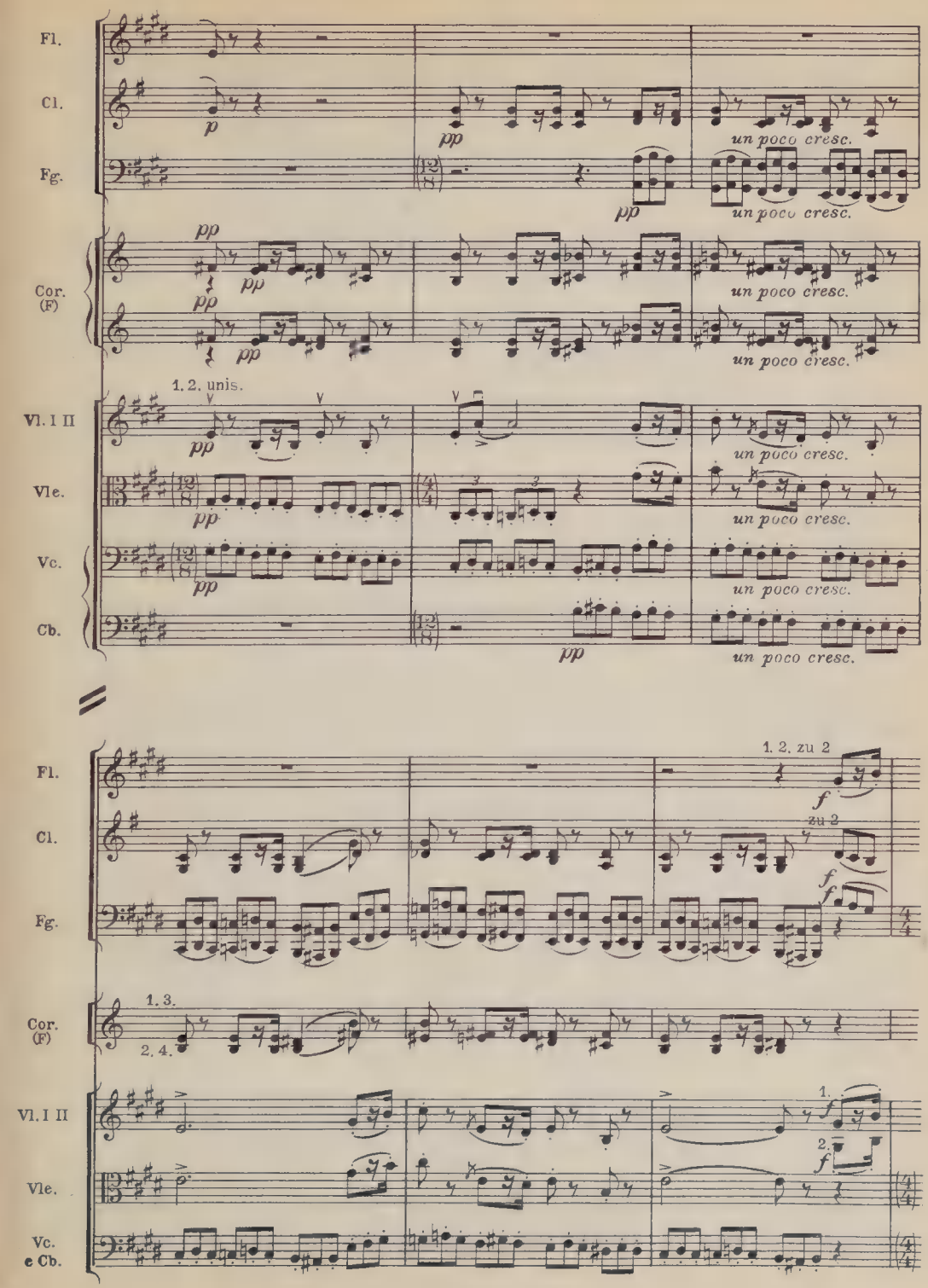

Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Vl.
Vle.
Vc.
Cb.
cresc.
zu 2
ff

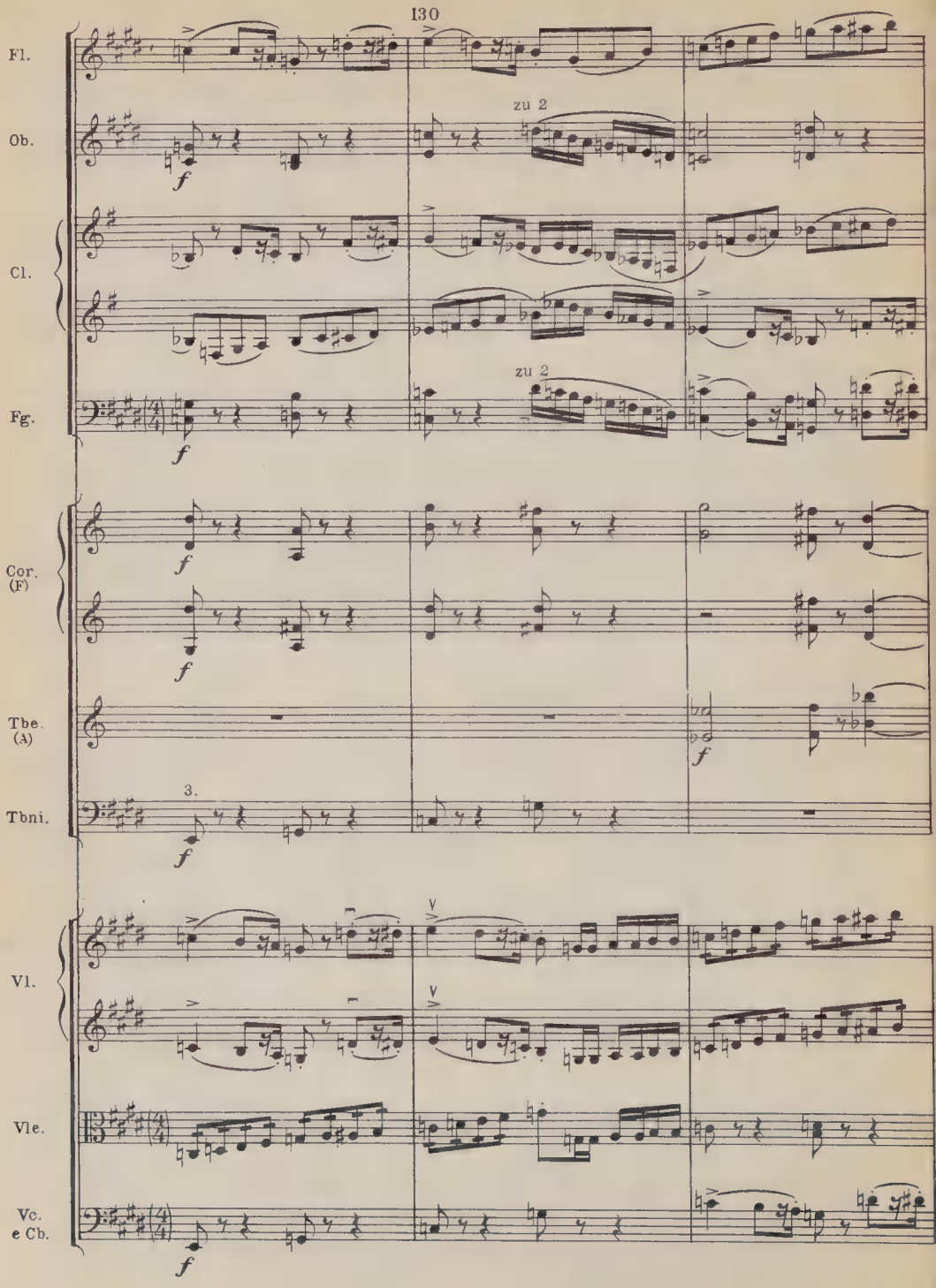

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Vl.
Vle.
Vc.
Cb.
2.
mf
ff
p
sul G
pizz.

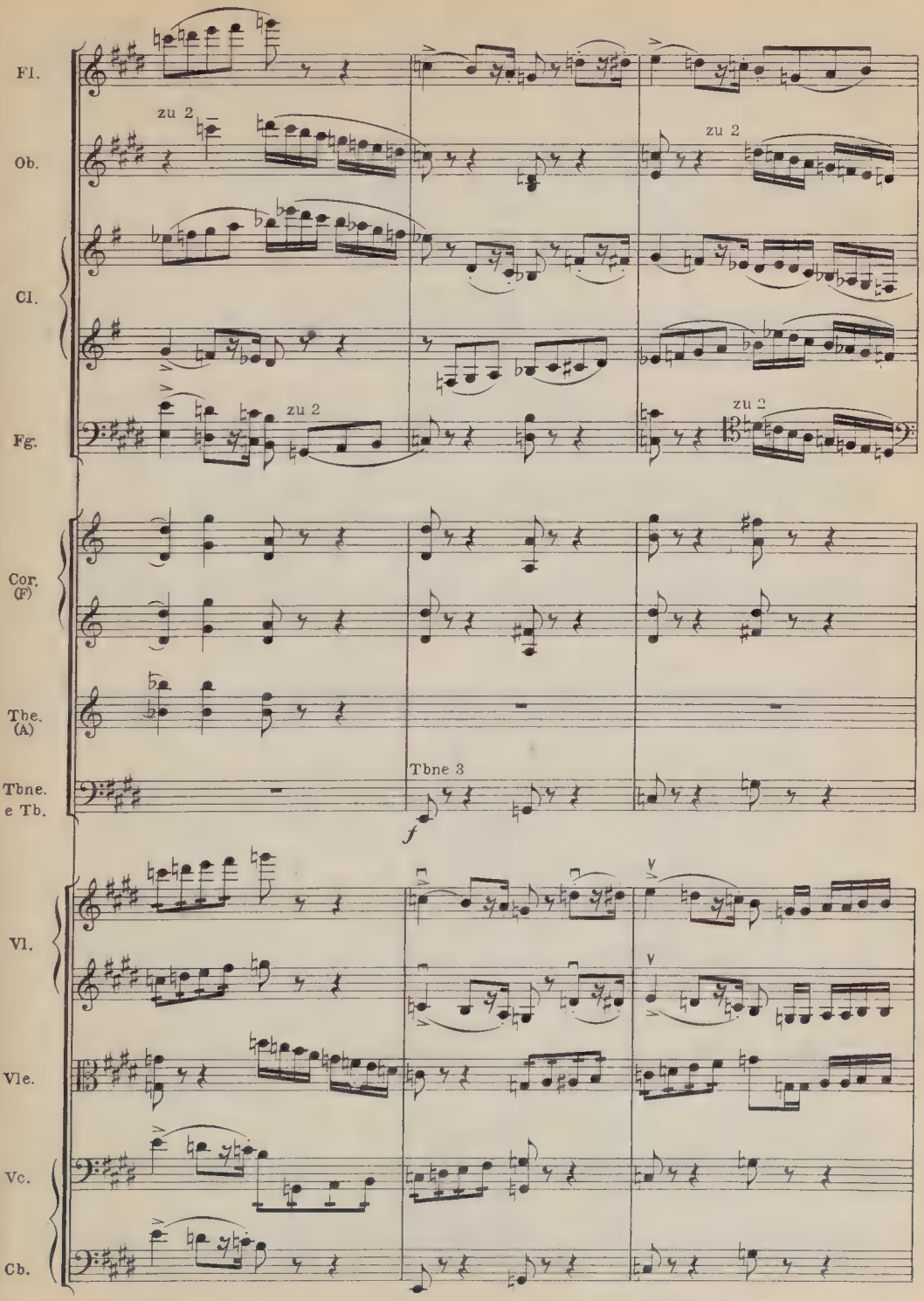

100
Fl.
Picc.
Cl.
Fg.
Vl.
Vle.
Vc.
Cb.
mf
f
p
sul G
ff
arco
pizz.
2.

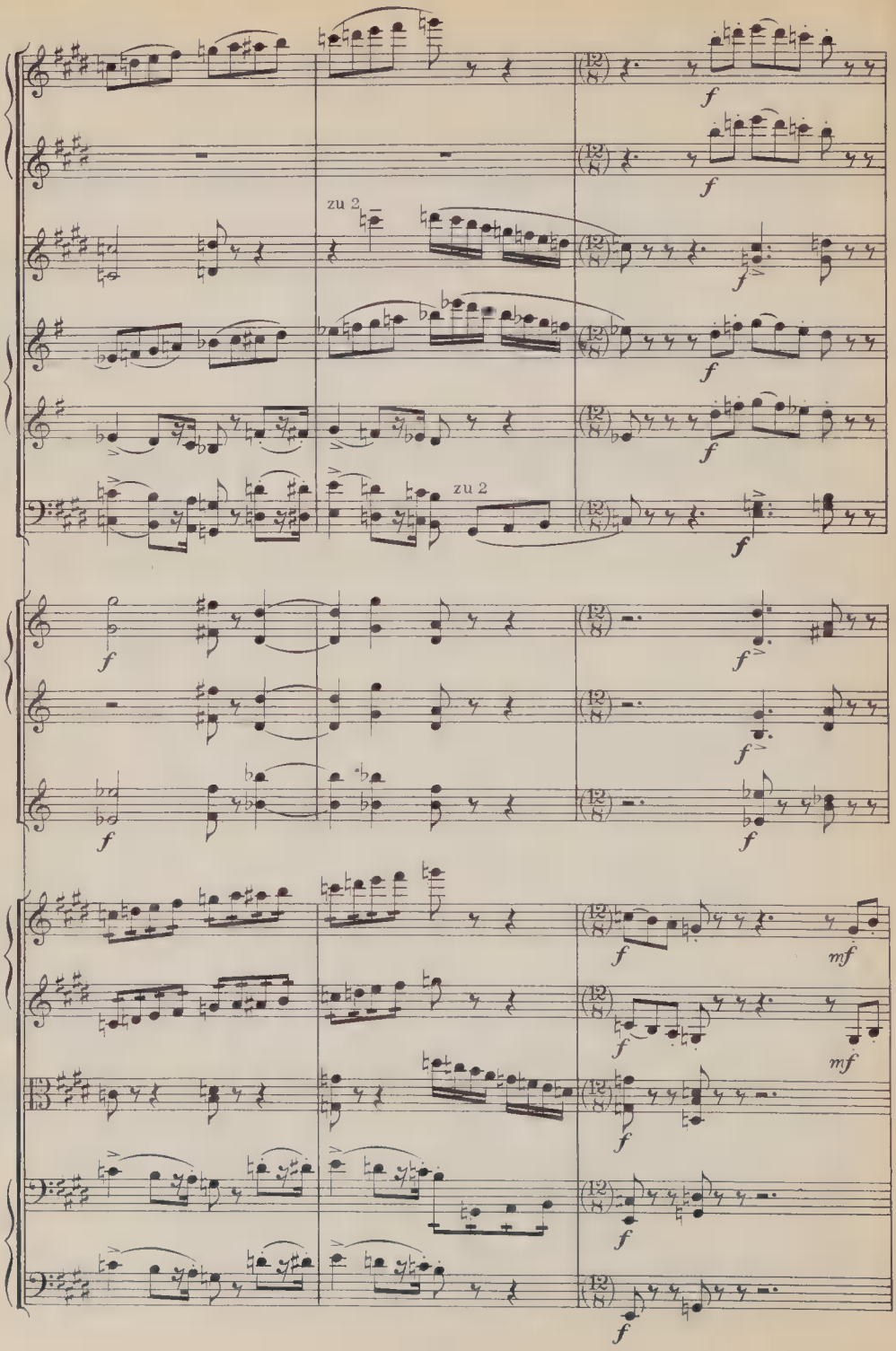

110
Fl.
Picc.
Ob.
Cl.
Fg.
Vl.
Vle.
Vc.
Cb.
arco
zu 2
2.
Cor. (F)

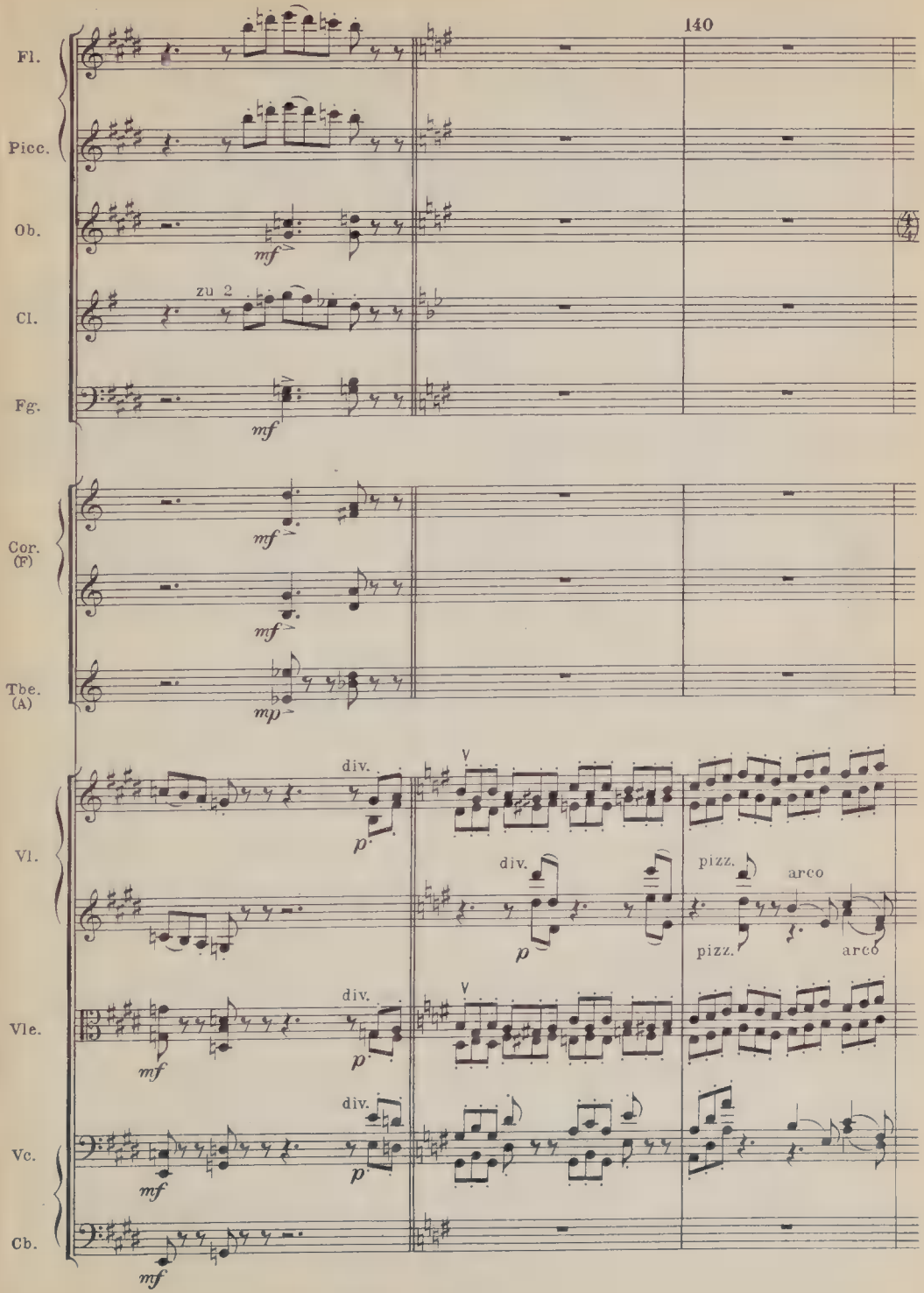

Cl.
Cor. (F)
Vle.
Vc. e Cb.
pp
Vc.
pp Bassi
sempre pp
Cl.
Cor. (F)
Vl. I
Vle.
Vc. e Cb.
sempre p
120
zu 2
Fl.
Ob.
Cl.
Fg.
mp
mf
ff
f
Cor. (F)
Vl.
Vle.
Vc.
Cb.
p

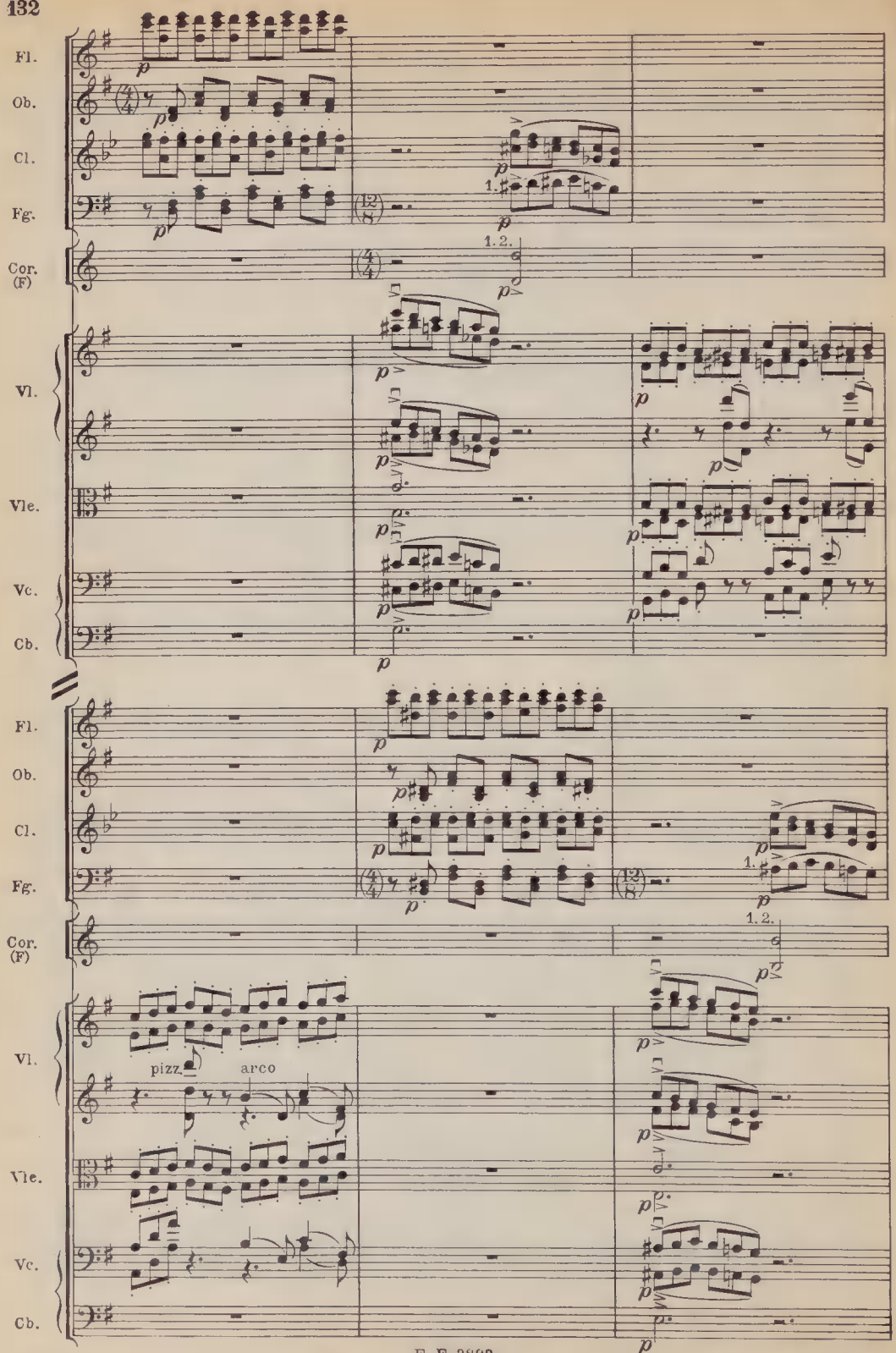

Fl.
Cl.
Fg.
Cor. (F)
Vl. I II
Vle.
Vc.
Cb.
1. 2. unis.
un poco cresc.
1. 2. zu 2
zu 2
1. 3.
2. 4.
1.
2.
Vc. e Cb.

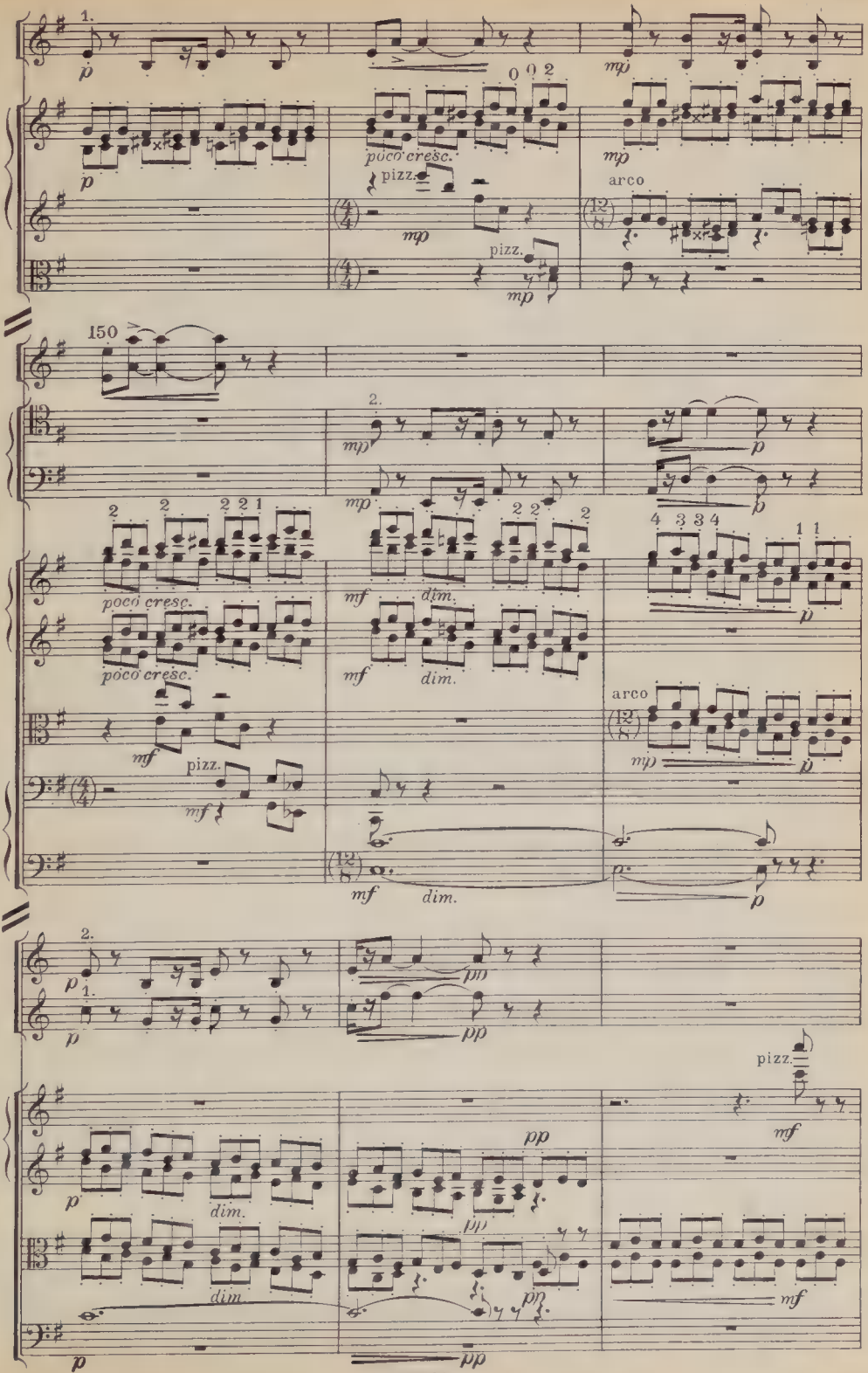

130
Fl.
Ob.
zu 2
Cl.
Fg.
zu 2
Cor. (F)
Tbe. (A)
Tbni.
3.
Vl.
Vle.
Vc. e Cb.

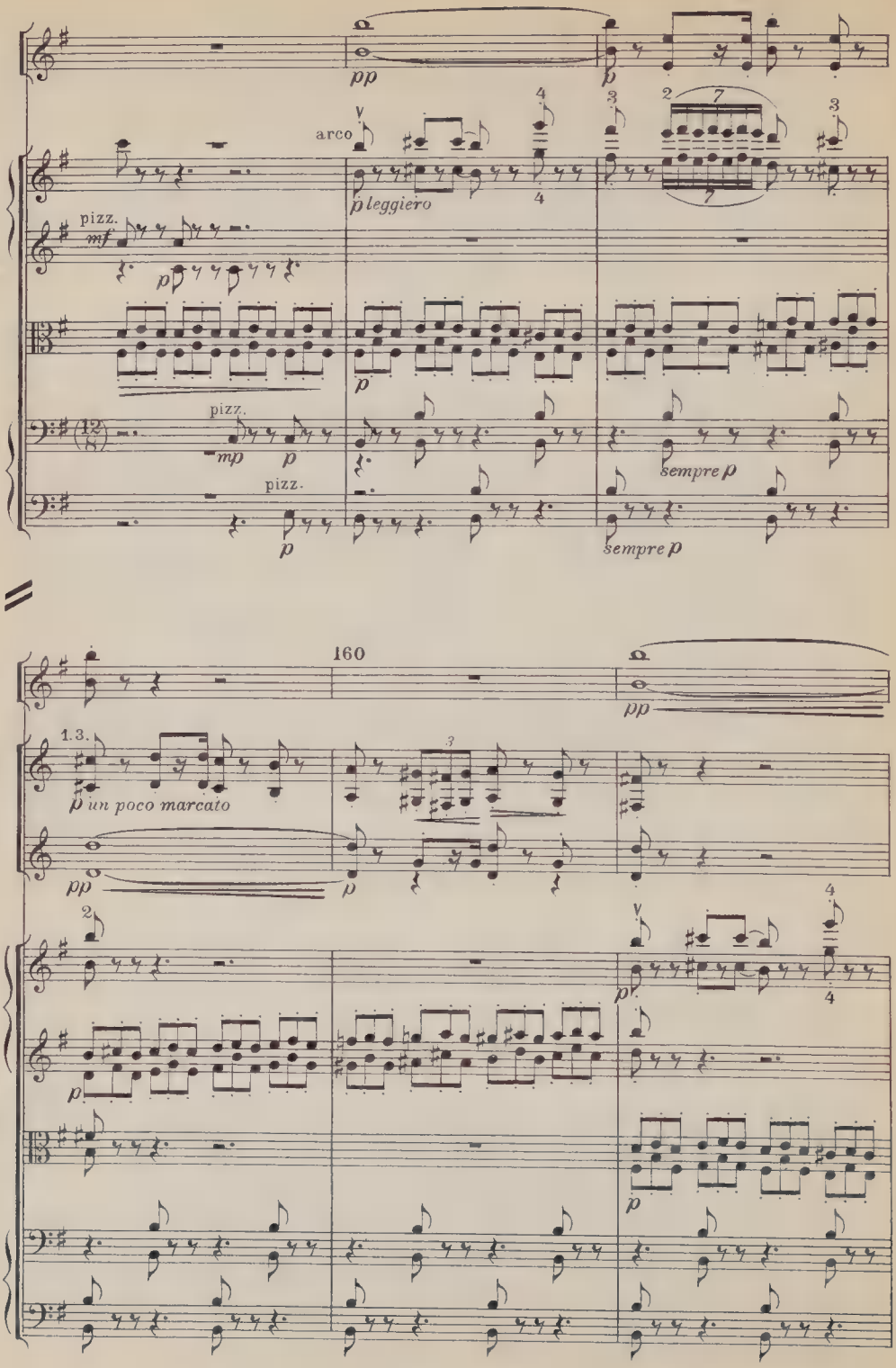

Fl.
Ob.
Cl.
Fg.
zu 2
zu 2
zu 2
zu 2
Cor. (F)
Tbe. (A)
Tbne. e Tb.
Tbne 3
f
Vl.
Vle.
Vc.
Cb.

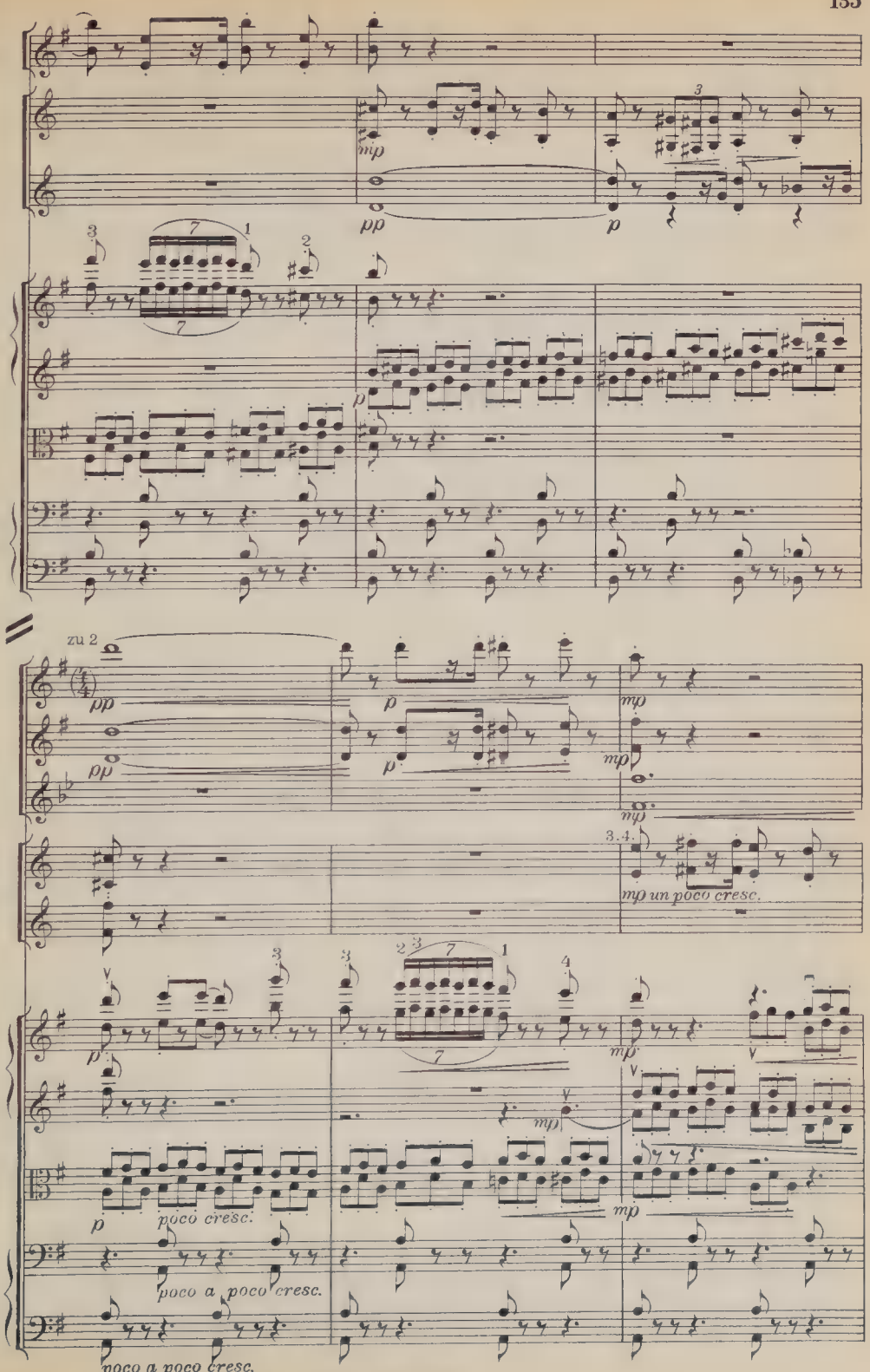

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Vl.
Vle.
Vc.
Cb.
zu 2
zu 2
f
mf

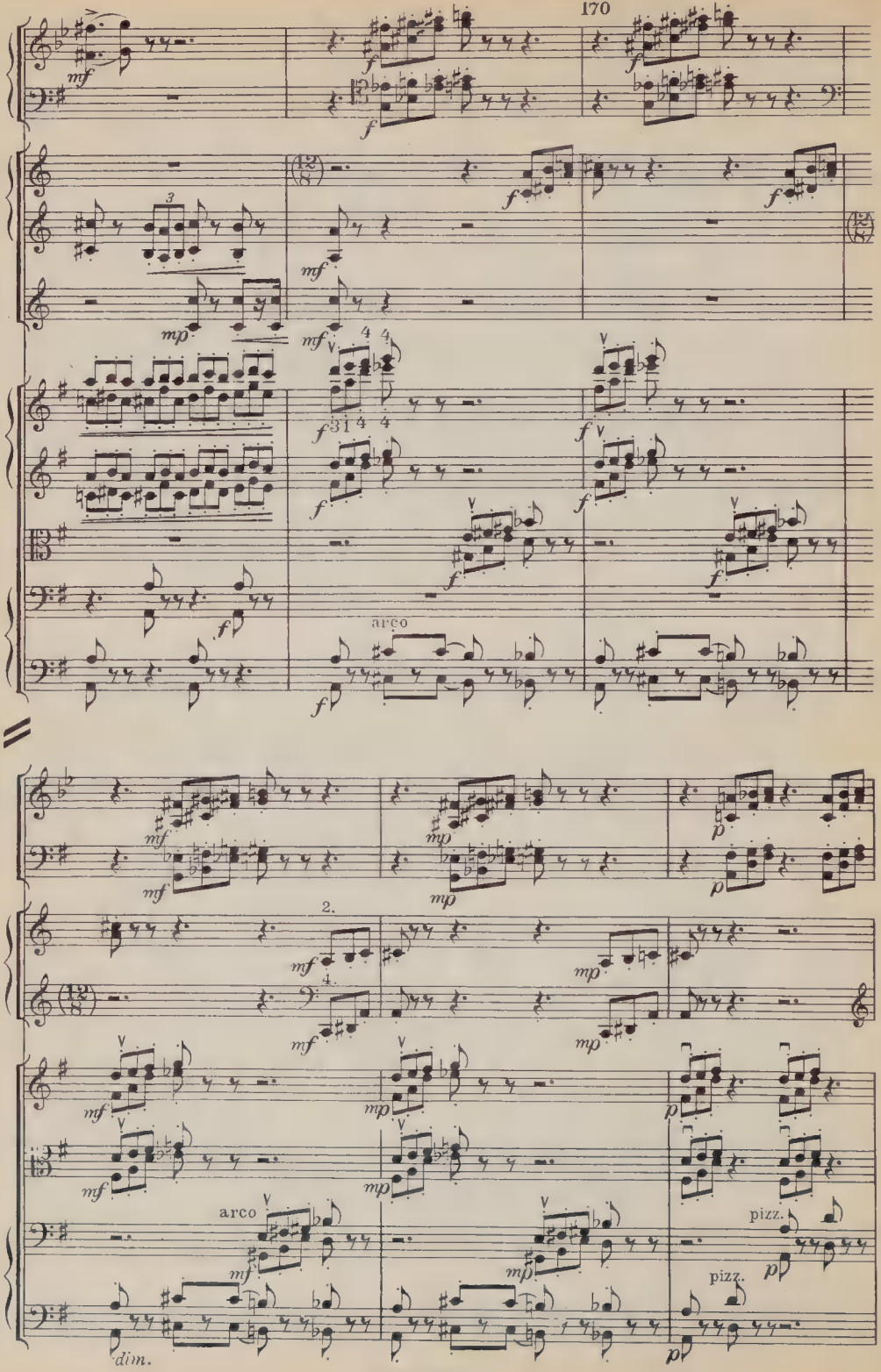

140
Fl.
Picc.
Ob.
mf
Cl.
zu 2
Fg.
mf
Cor. (F)
mf
mf
Tbe. (A)
mp
Vl.
div.
p
div.
p
pizz.
arco
pizz.
arco
Vle.
mf
div.
p
Vc.
mf
div.
p
Cb.
mf

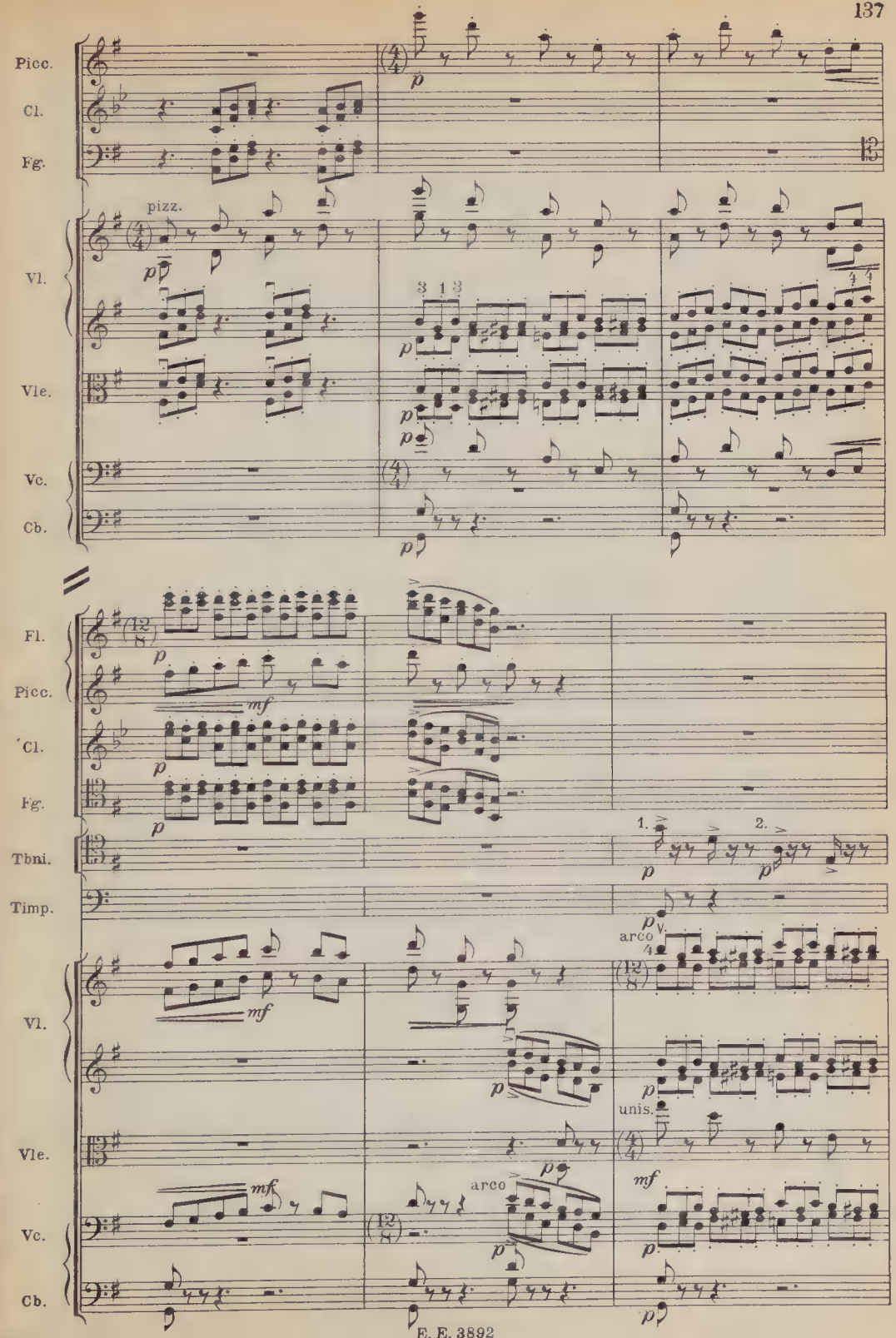

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vle.
Vc.
Cb.
1. 2.
pizz.
arco

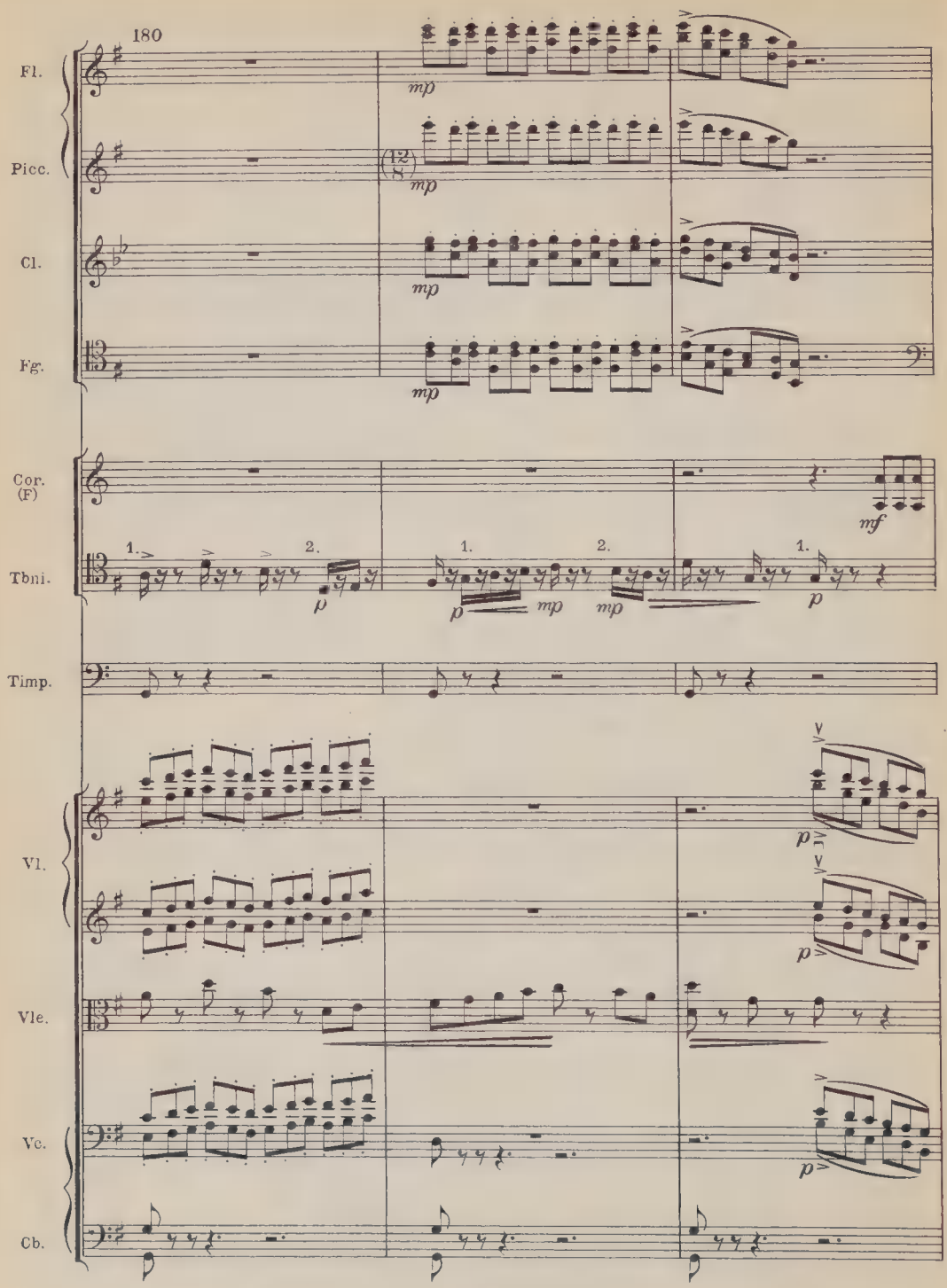

Ob.
Vl.
Vle.
Ob.
Tbni.
e Tb.
Vl.
Vle.
Vc.
Cb.
Cor. (F)
Tbe. (A)
Vl.
Vle.
Cb.
poco cresc.
pizz.
arco
dim.

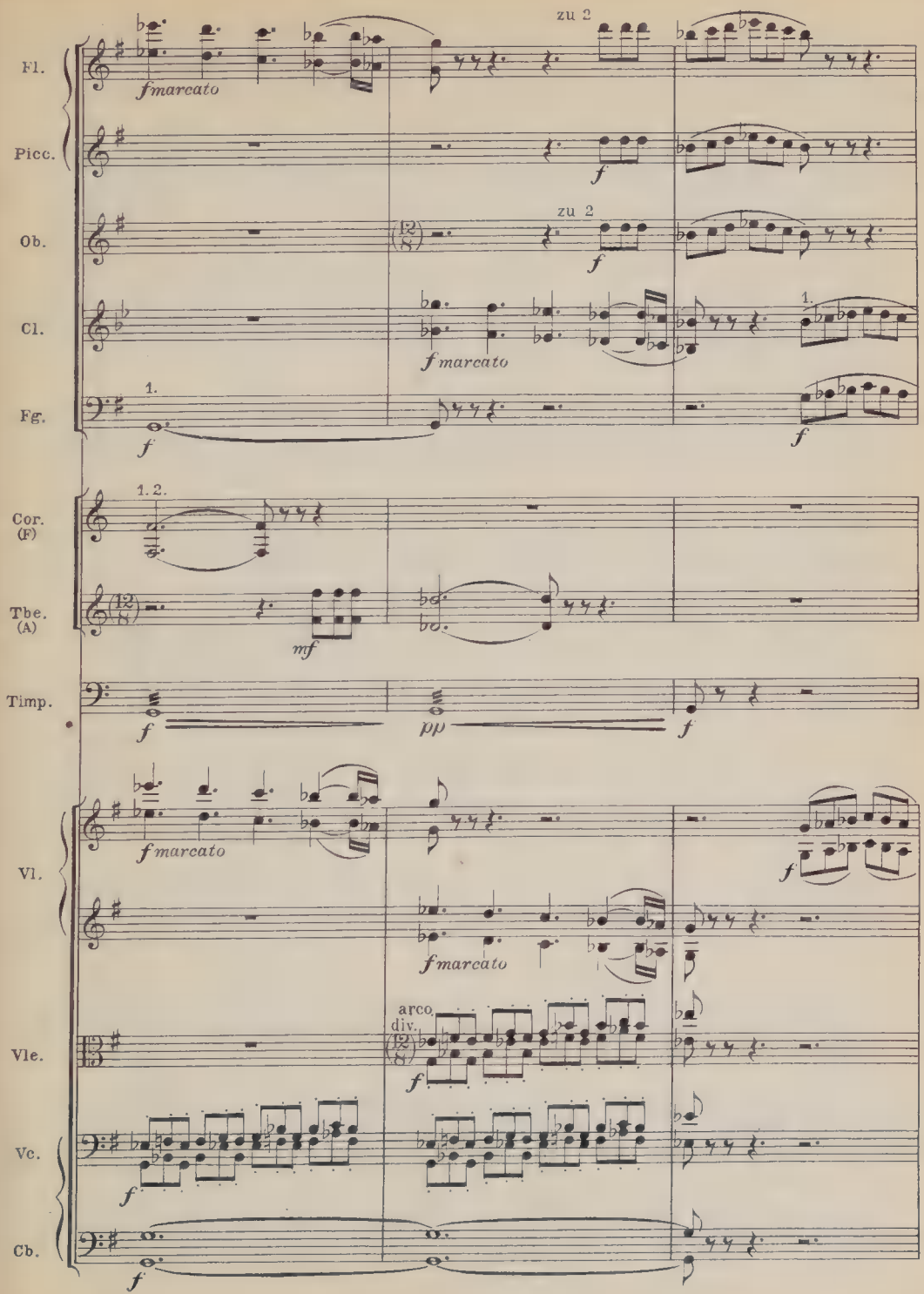

Ob.
pp
p
arco
p leggiero
Vl.
pizz.
mf
p
Vle.
p
Vc.
pizz.
mp
p
Cb.
pizz.
p
sempre p
sempre p
160
Ob.
pp
Cor. (F)
1.3.
p un poco marcato
Tbe. (A)
pp
p
Vl.
p
p
Vle.
p
Vc.
Cb.

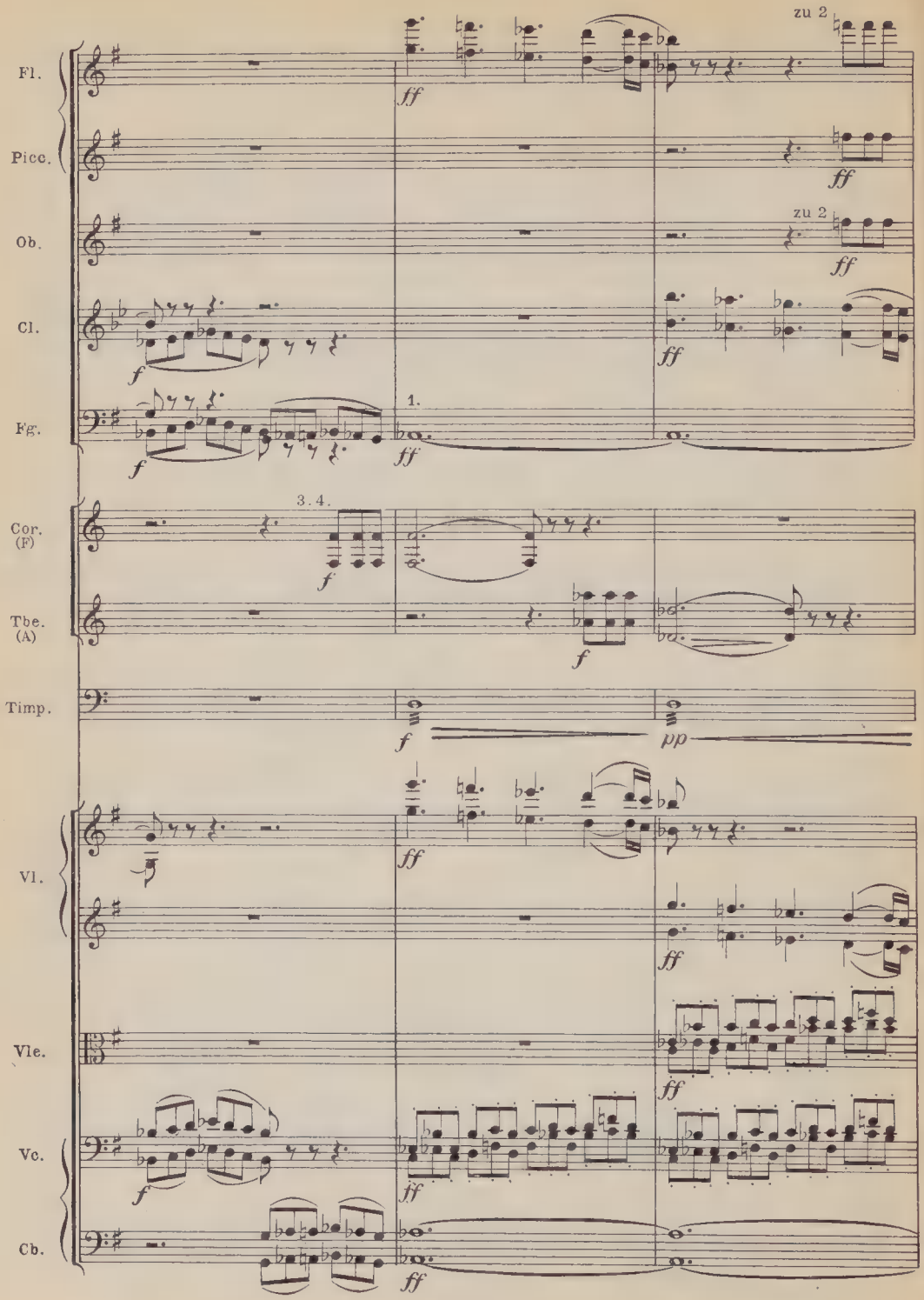

Ob.
Cor. (F)
Tbe. (A)
Vl.
Vle.
Vc.
Cb.
pp
mp
p
zu 2
Fl.
Cl.
3.4.
mp un poco cresc.
poco cresc.
poco a poco cresc.
poco a poco cresc.

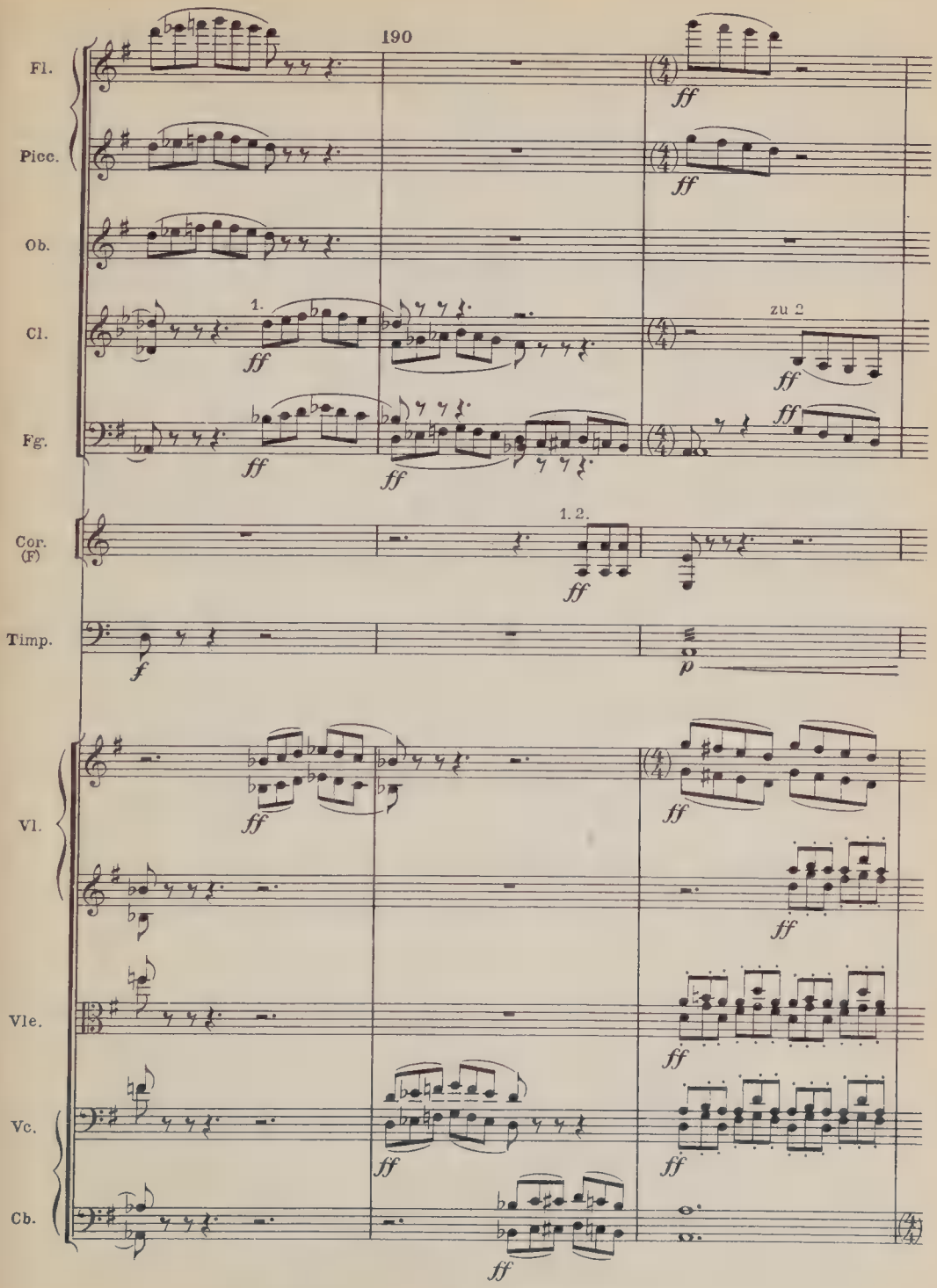

170
Cl.
Fg.
Cor. (F)
Tbe. (A)
Vl.
Vle.
Vc.
Cb.
arco
pizz.
dim.

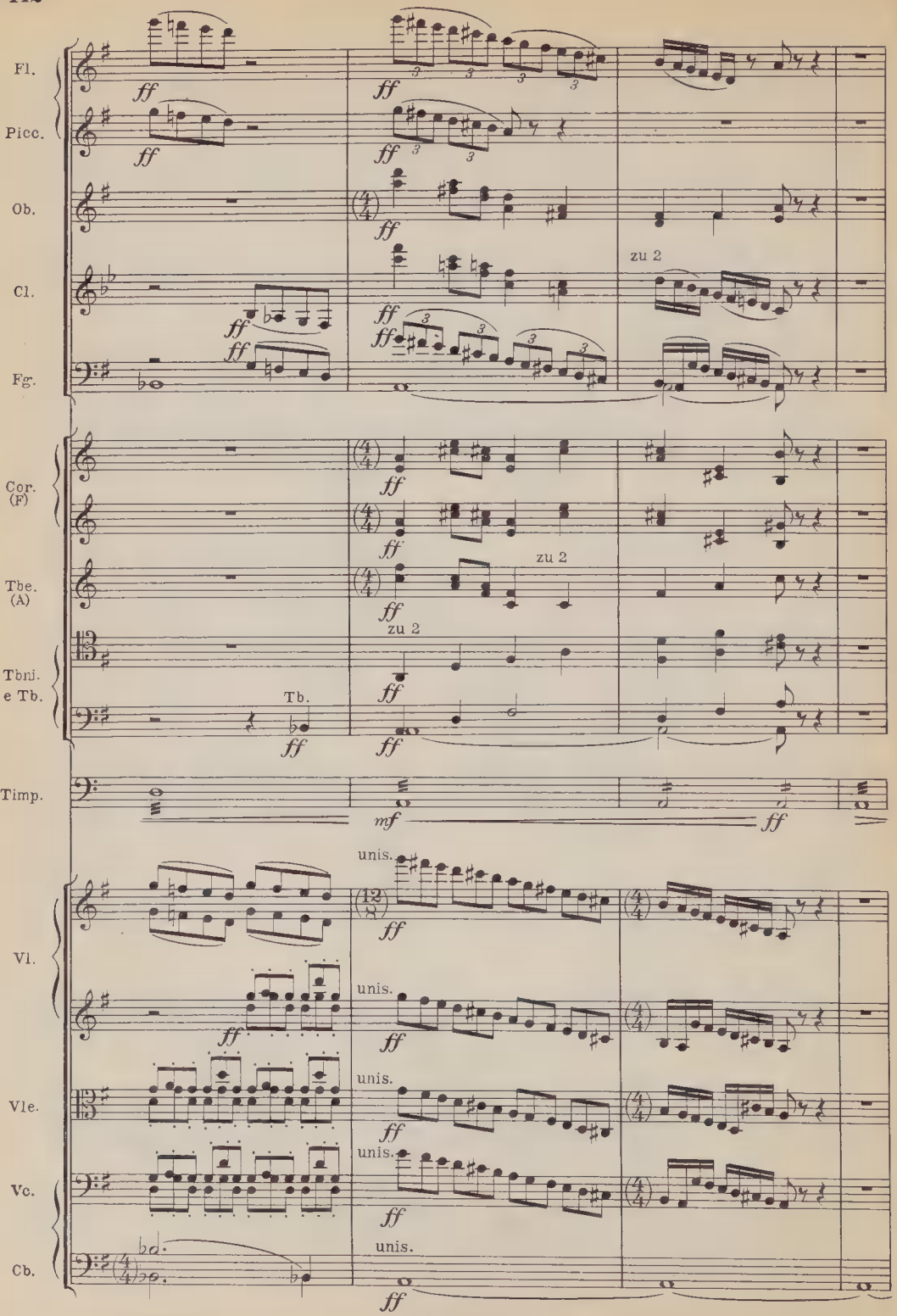

Picc.
Cl.
Fg.
pizz.
Vl.
Vle.
Vc.
Cb.
Fl.
Picc.
Cl.
Fg.
Tbni.
Timp.
Vl.
Vle.
Vc.
Cb.
arco
unis.

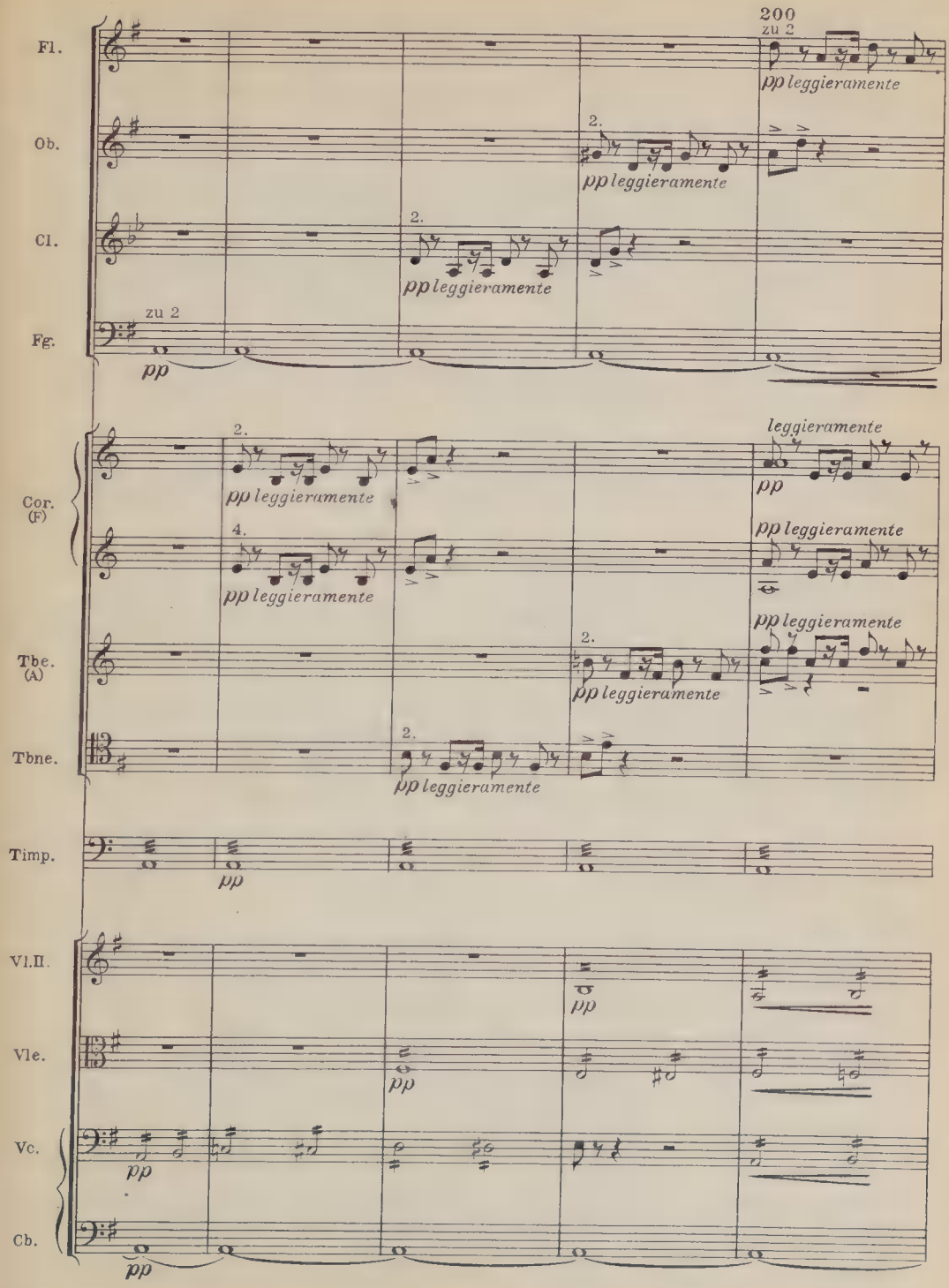

180
Fl.
Picc.
Cl.
Fg.
Cor. (F)
Tbni.
Timp.
Vl.
Vle.
Vc.
Cb.
mp
mf
p
1.
2.

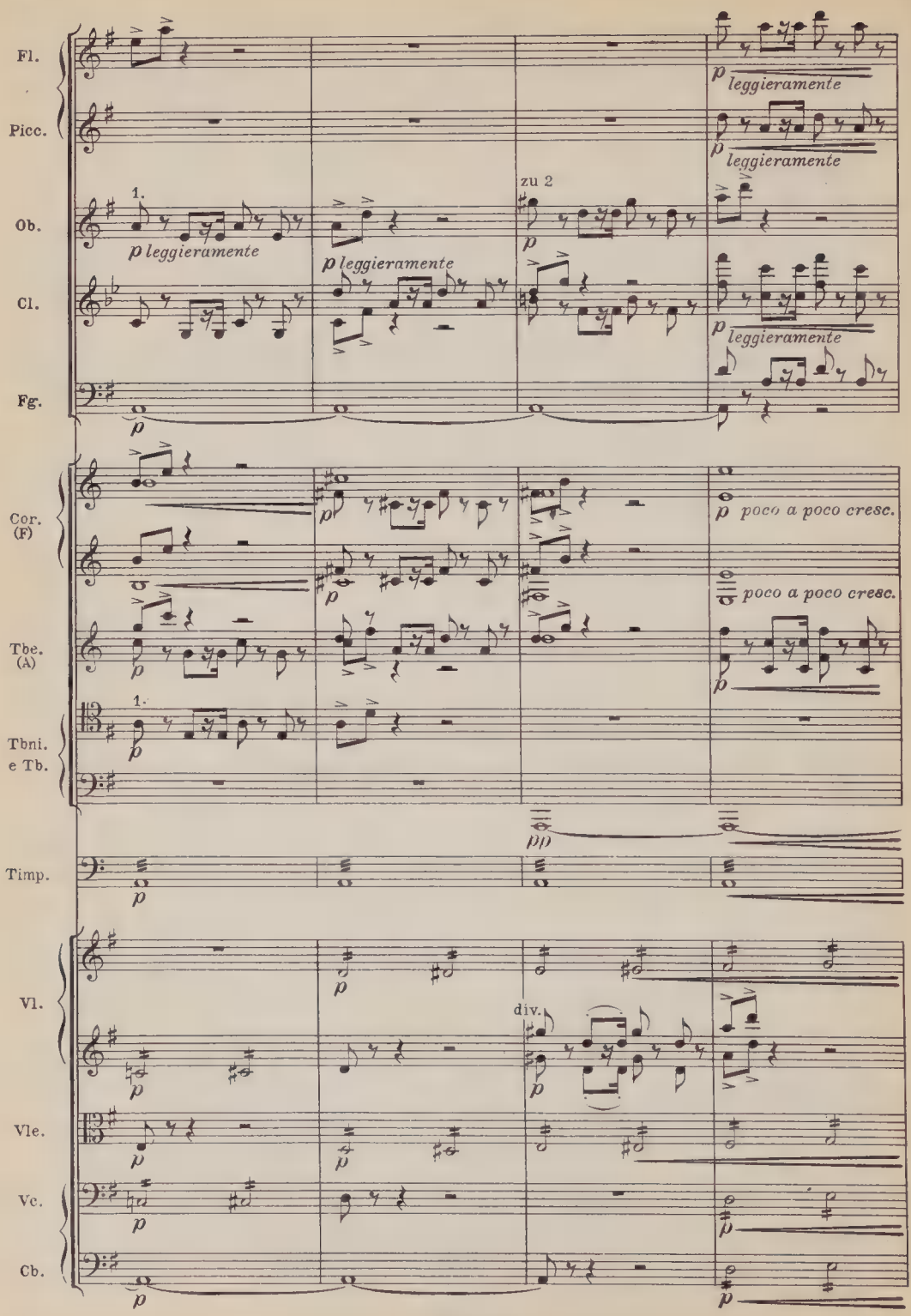

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Timp.
Vl.
Vle.
Vc.
Cb.
zu 2
zu 2
1.
1.
1. 2.
f marcato
f marcato
f marcato
arco
div.
mf
pp

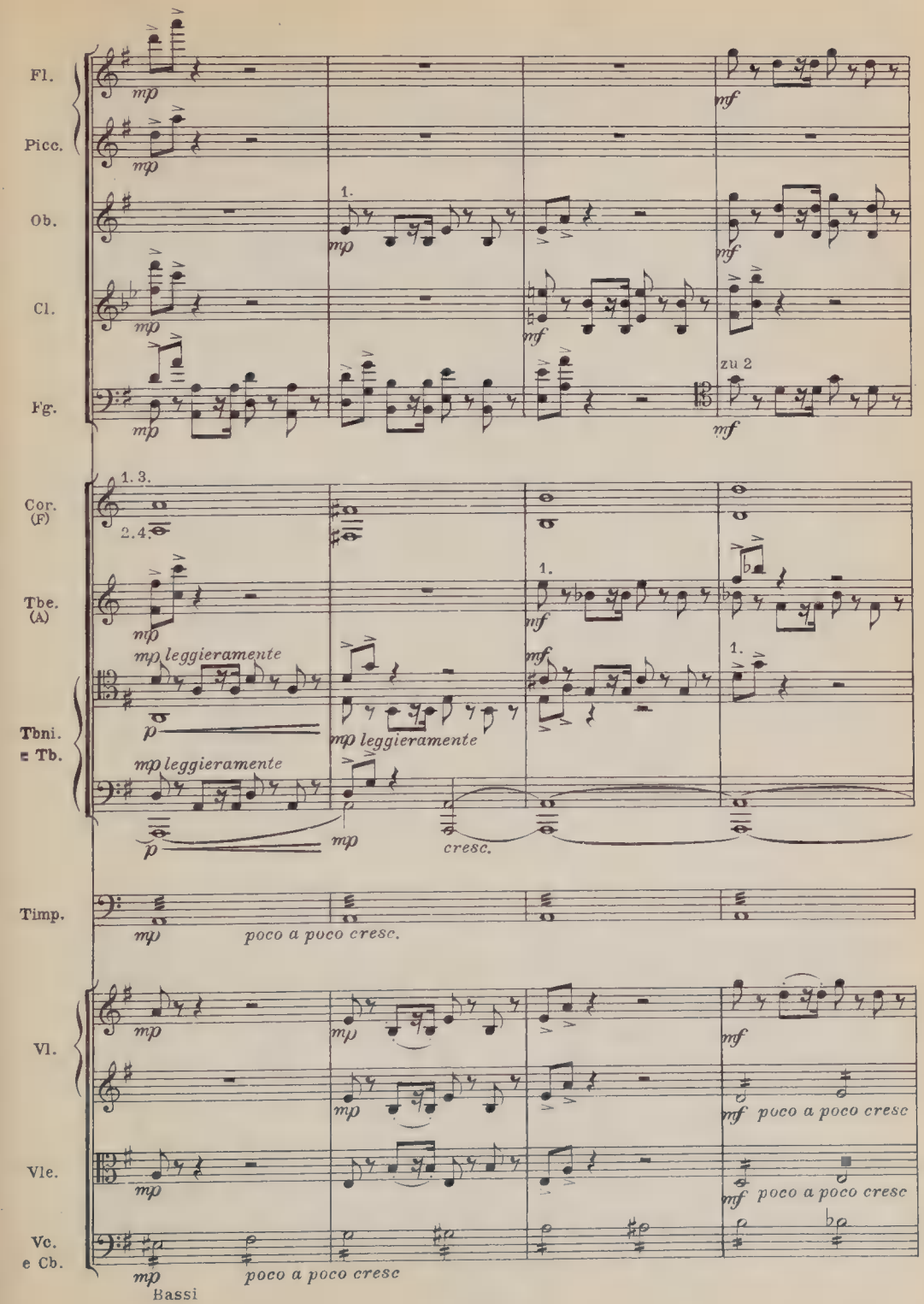

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Timp.
Vl.
Vle.
Vc.
Cb.
zu 2
zu 2
1.
3. 4.
ff
f
pp

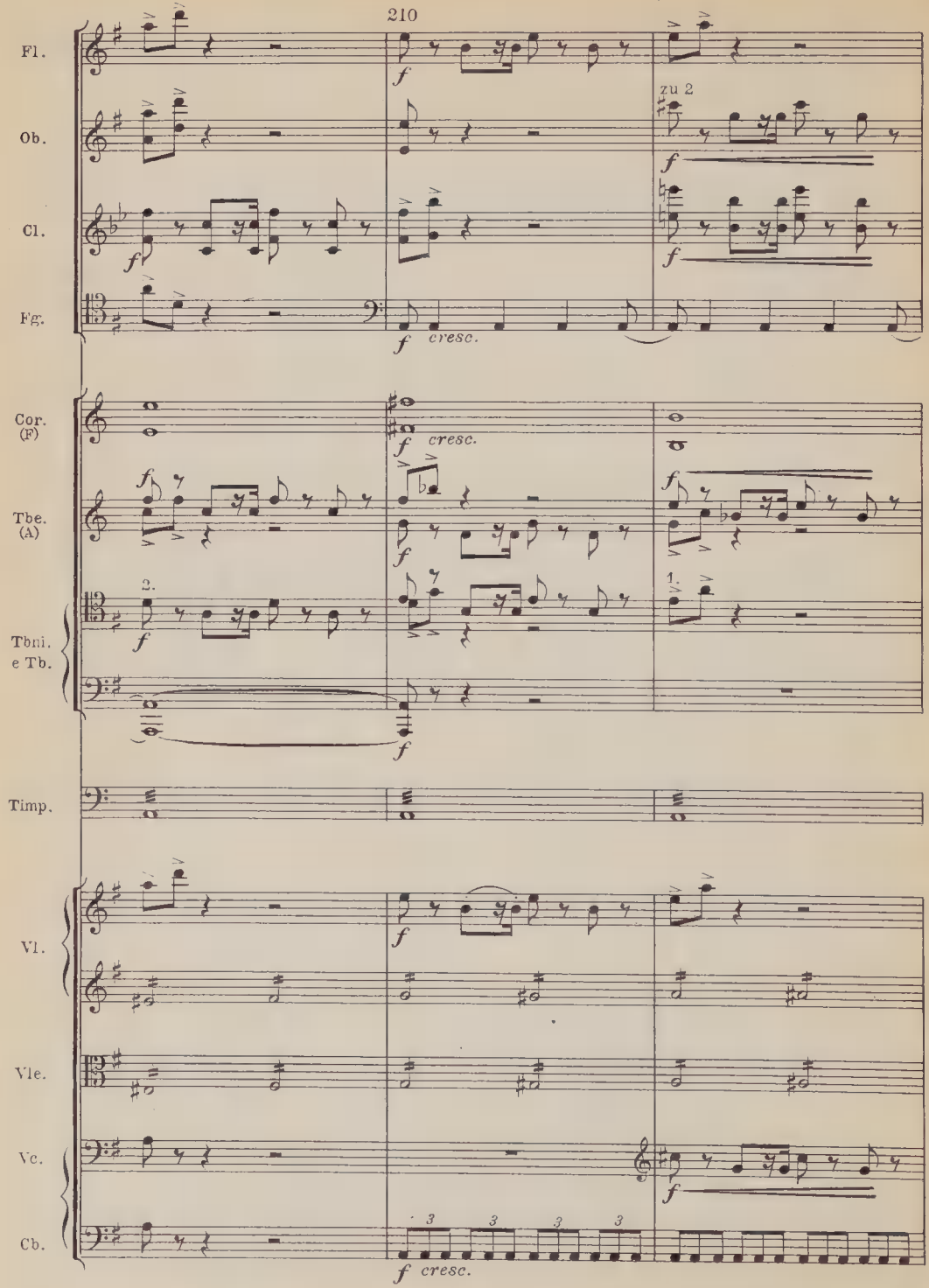

190
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Timp.
Vl.
Vle.
Vc.
Cb.
1.
zu 2
1. 2.
ff
f
p

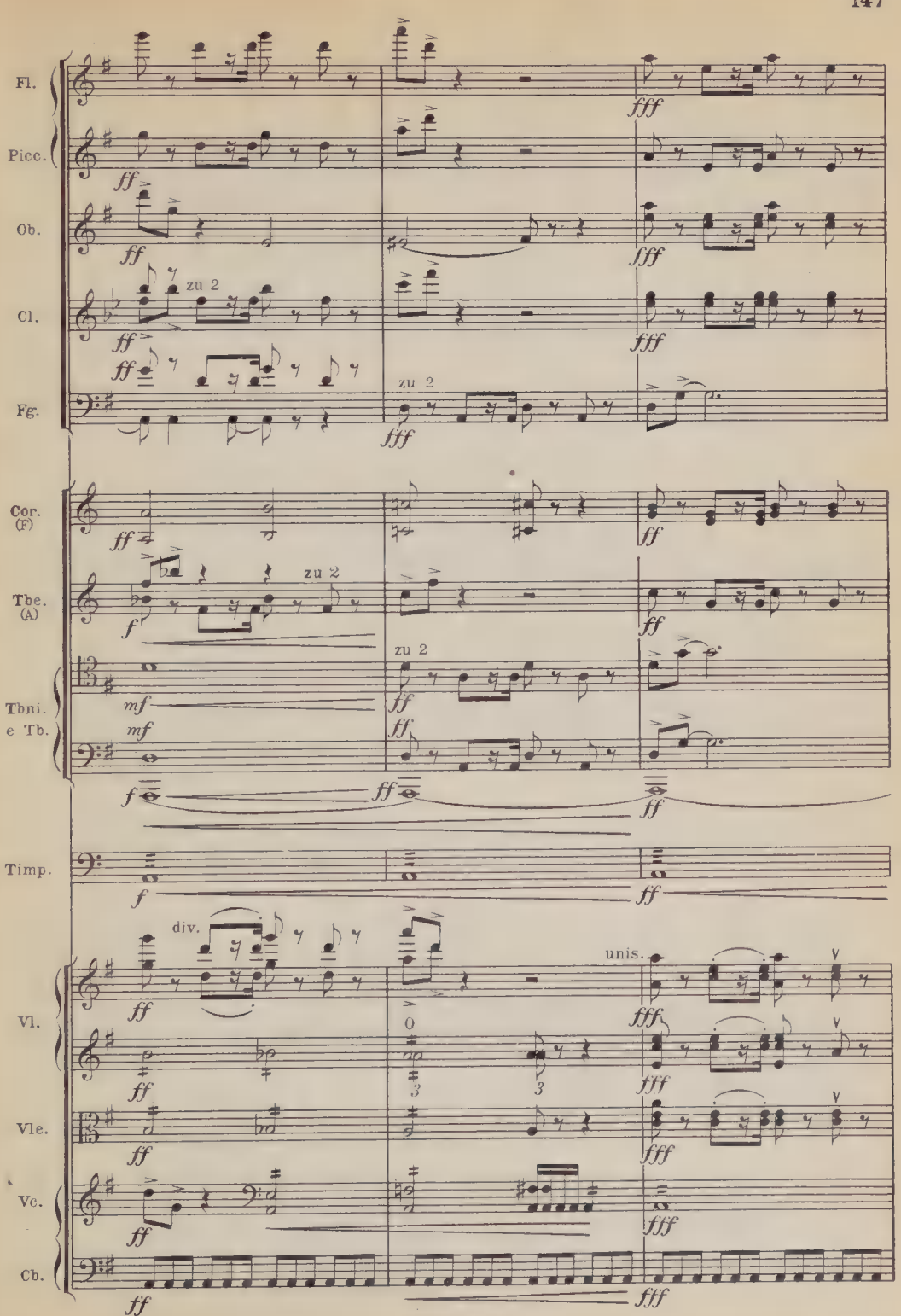

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
zu 2
Tb.
unis.

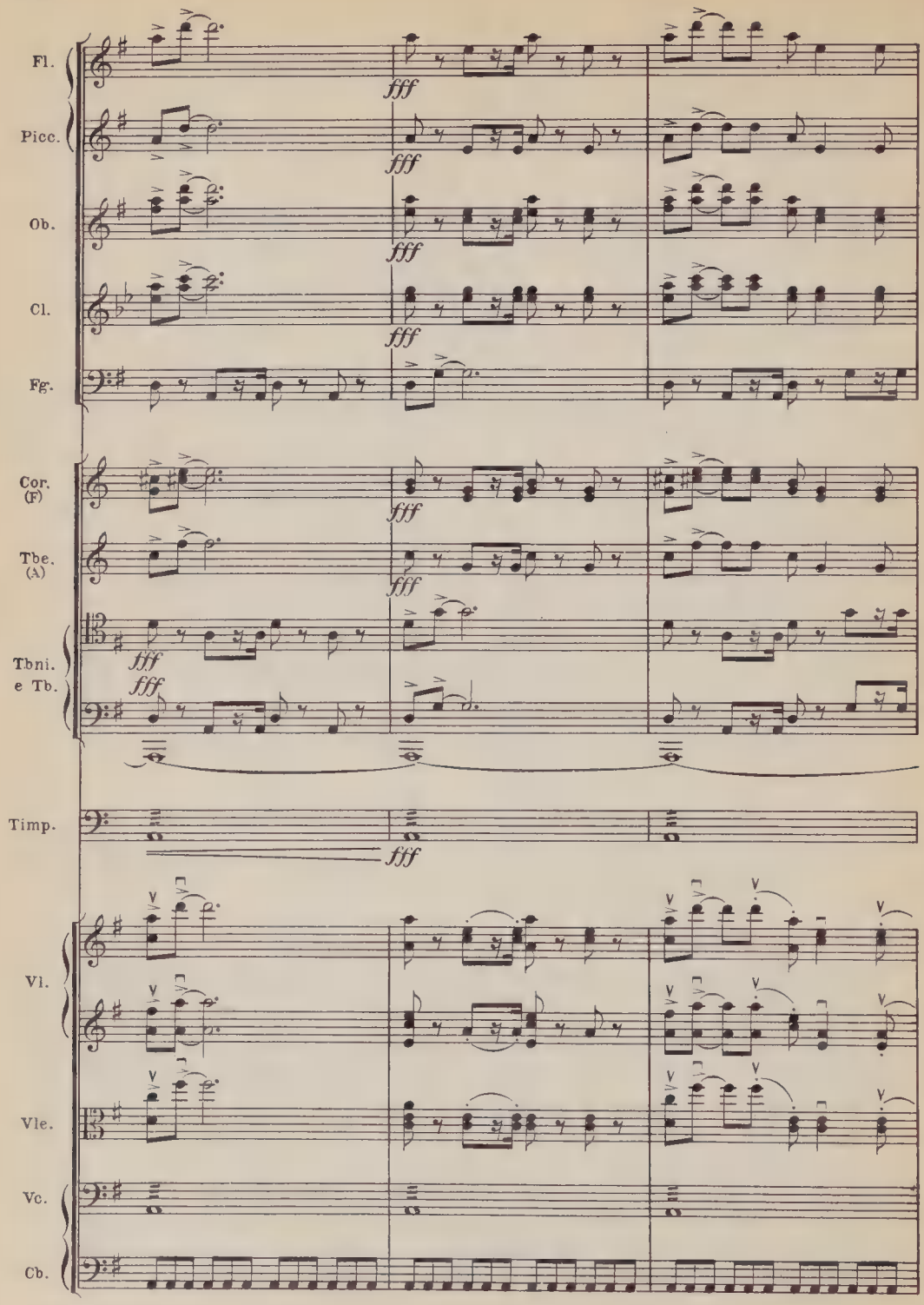

200
zu 2
Fl.
Ob.
Cl.
Fg.
zu 2
Cor. (F)
Tbe. (A)
Tbne.
Timp.
Vl.II.
Vle.
Vc.
Cb.
pp leggieramente
leggieramente
pp

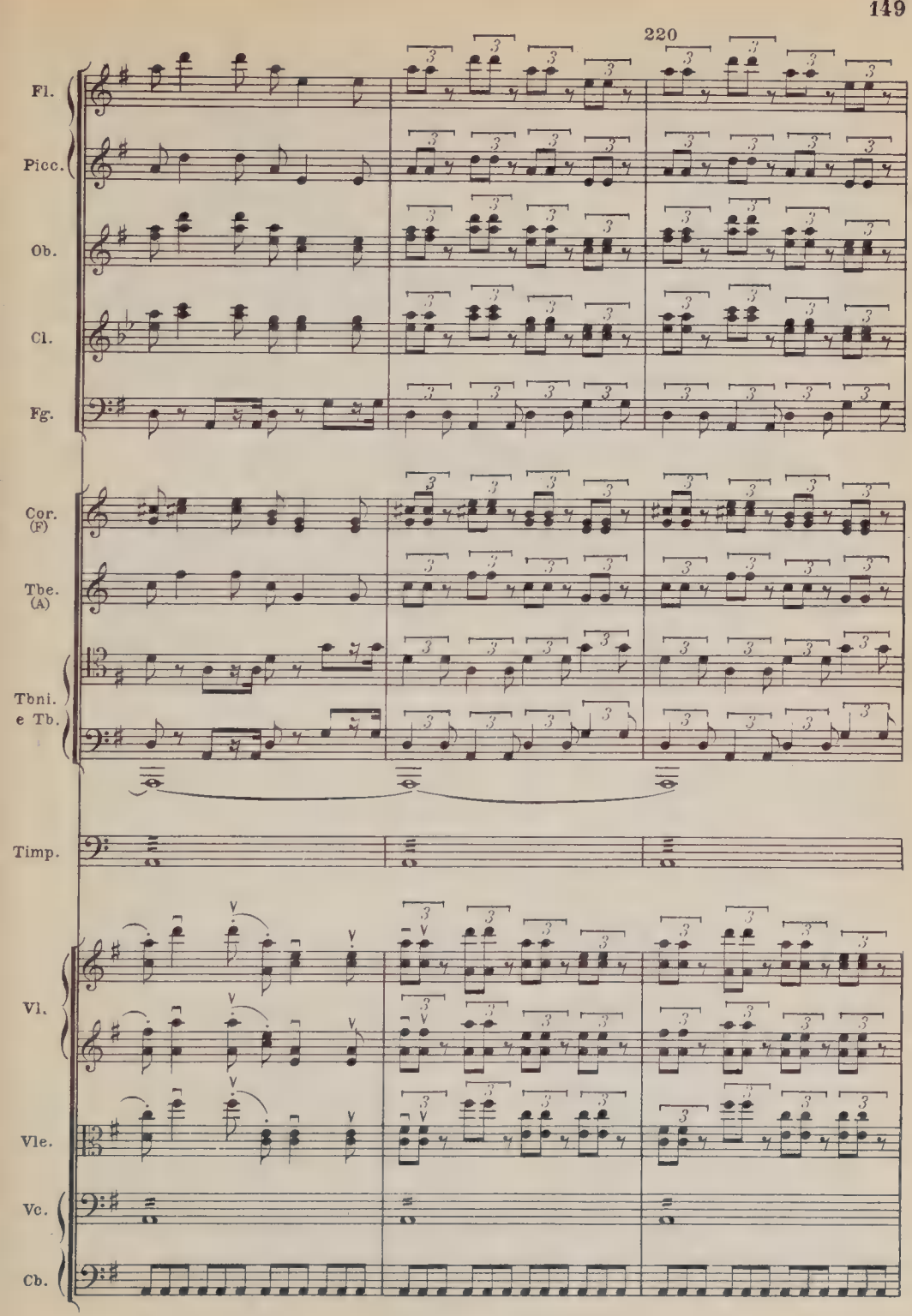

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
1.
zu 2
div.
p leggieramente
poco a poco cresc.

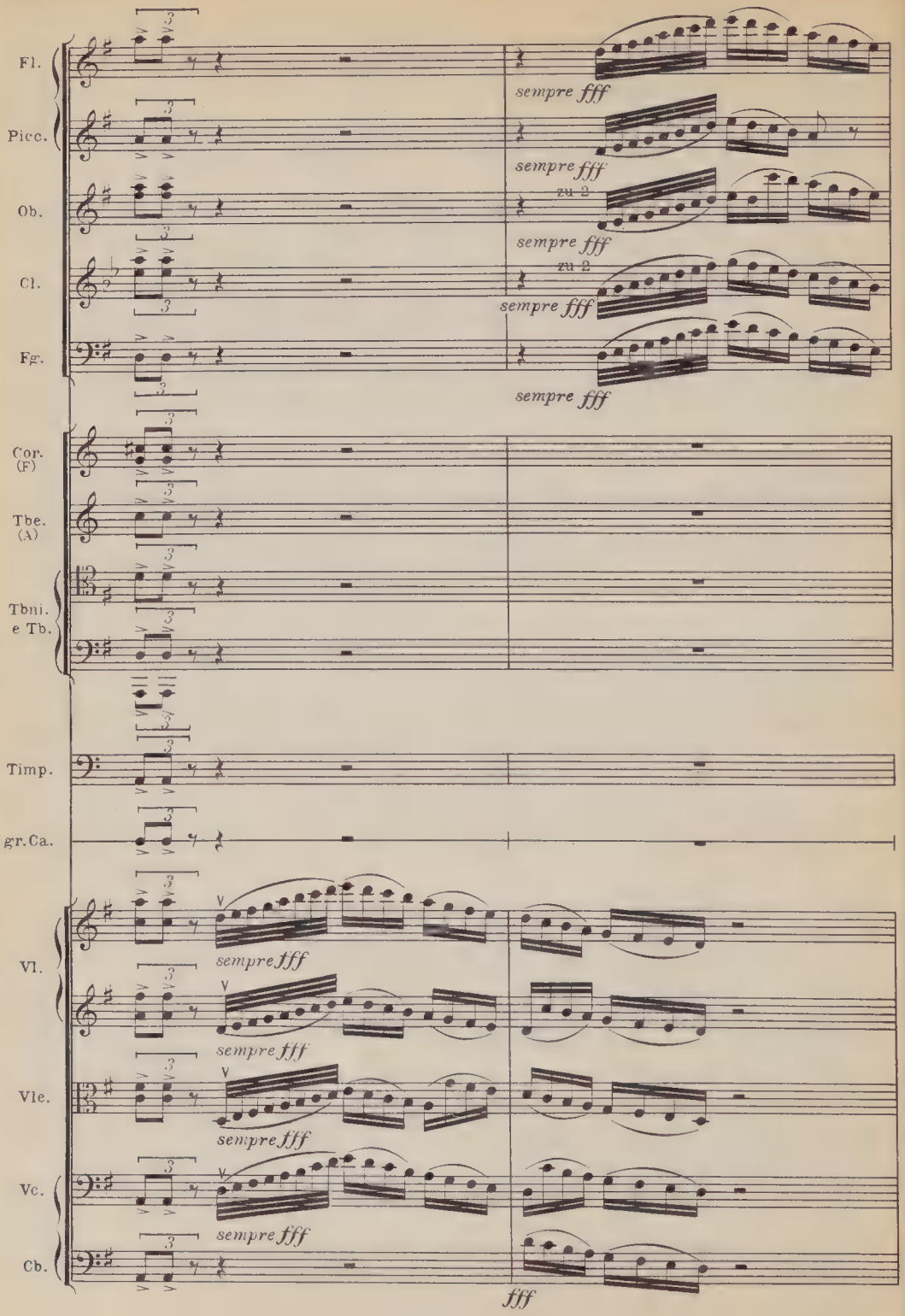

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc. e Cb.
mp
mf
1.
zu 2
1. 3.
2. 4.
mp leggieramente
p
cresc.
poco a poco cresc.
mf poco a poco cresc
Bassi

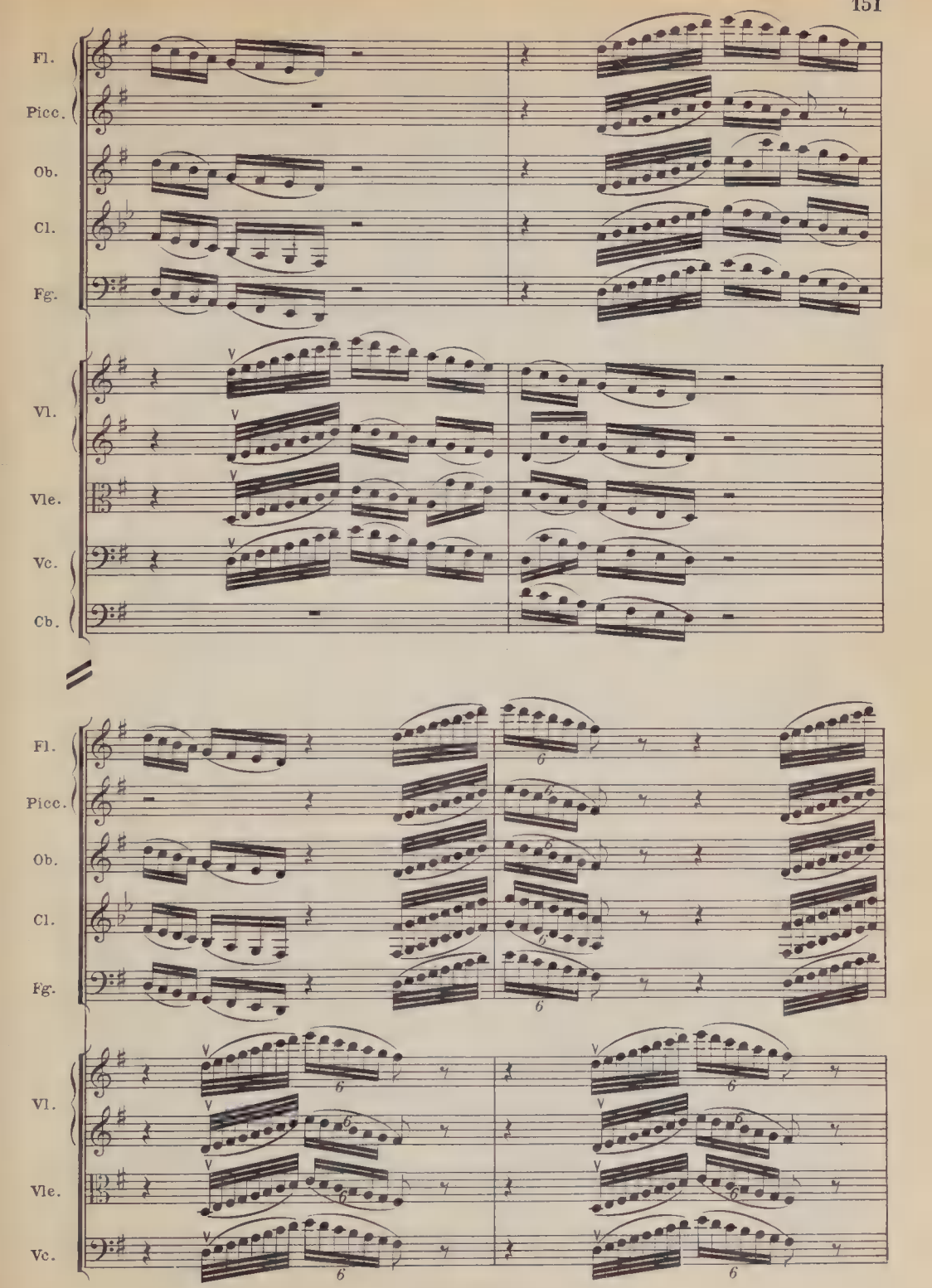

210
Fl.
Ob.
Cl.
Fg.
zu 2
f
cresc.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
2.
1.
Timp.
Vl.
Vle.
Vc.
Cb.
3

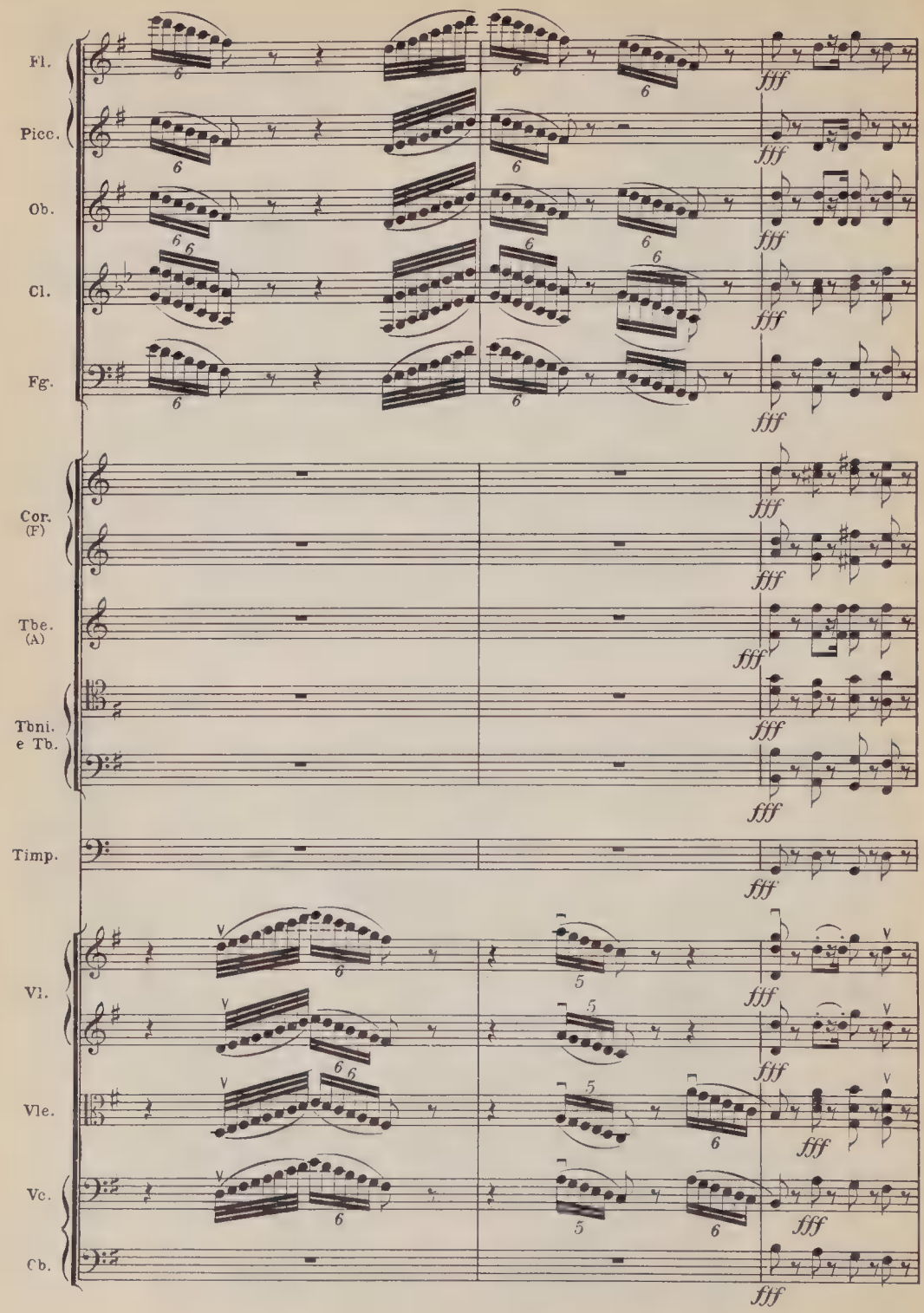

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni.
e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
zu 2
div.
unis.

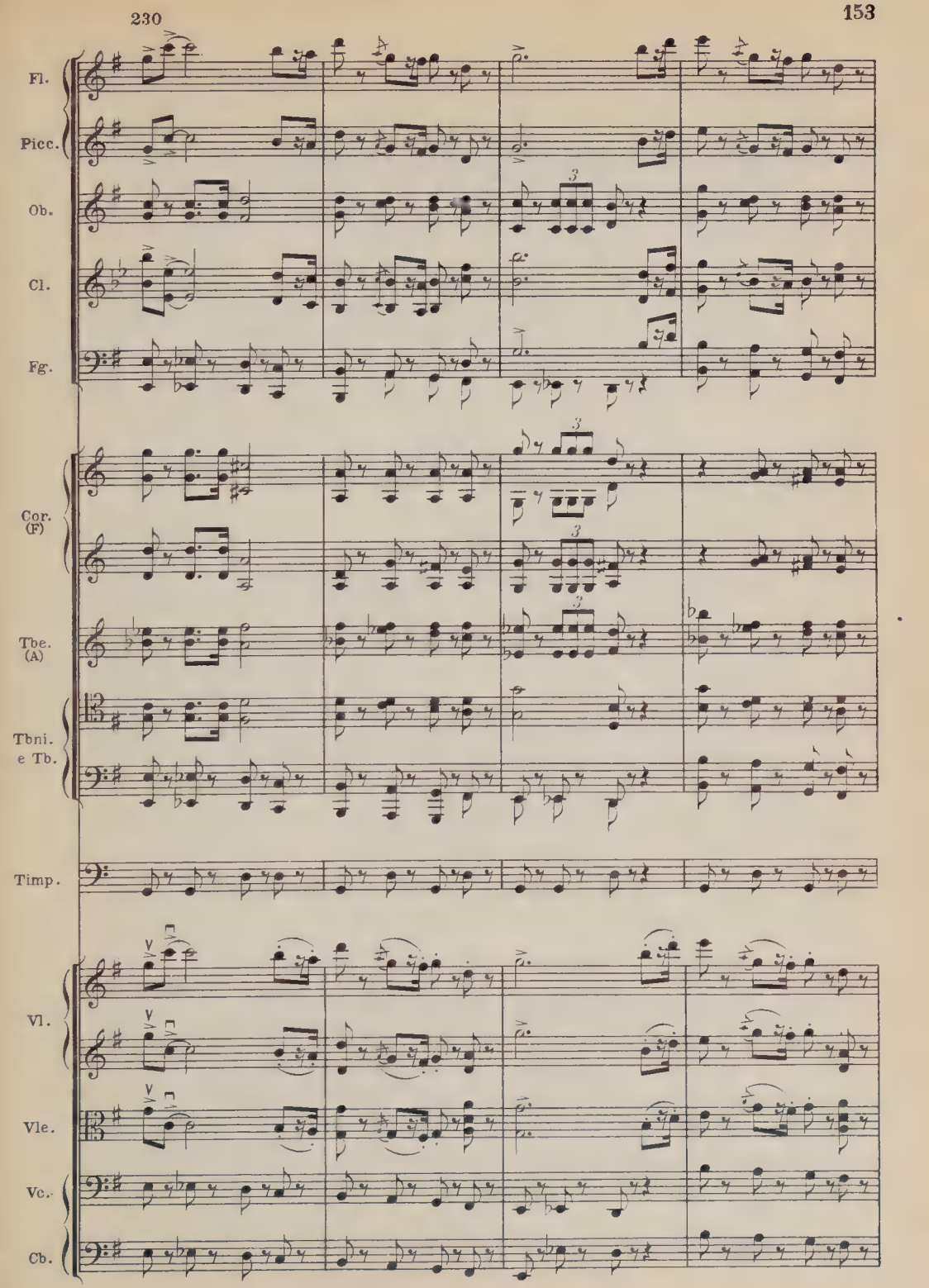

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
fff

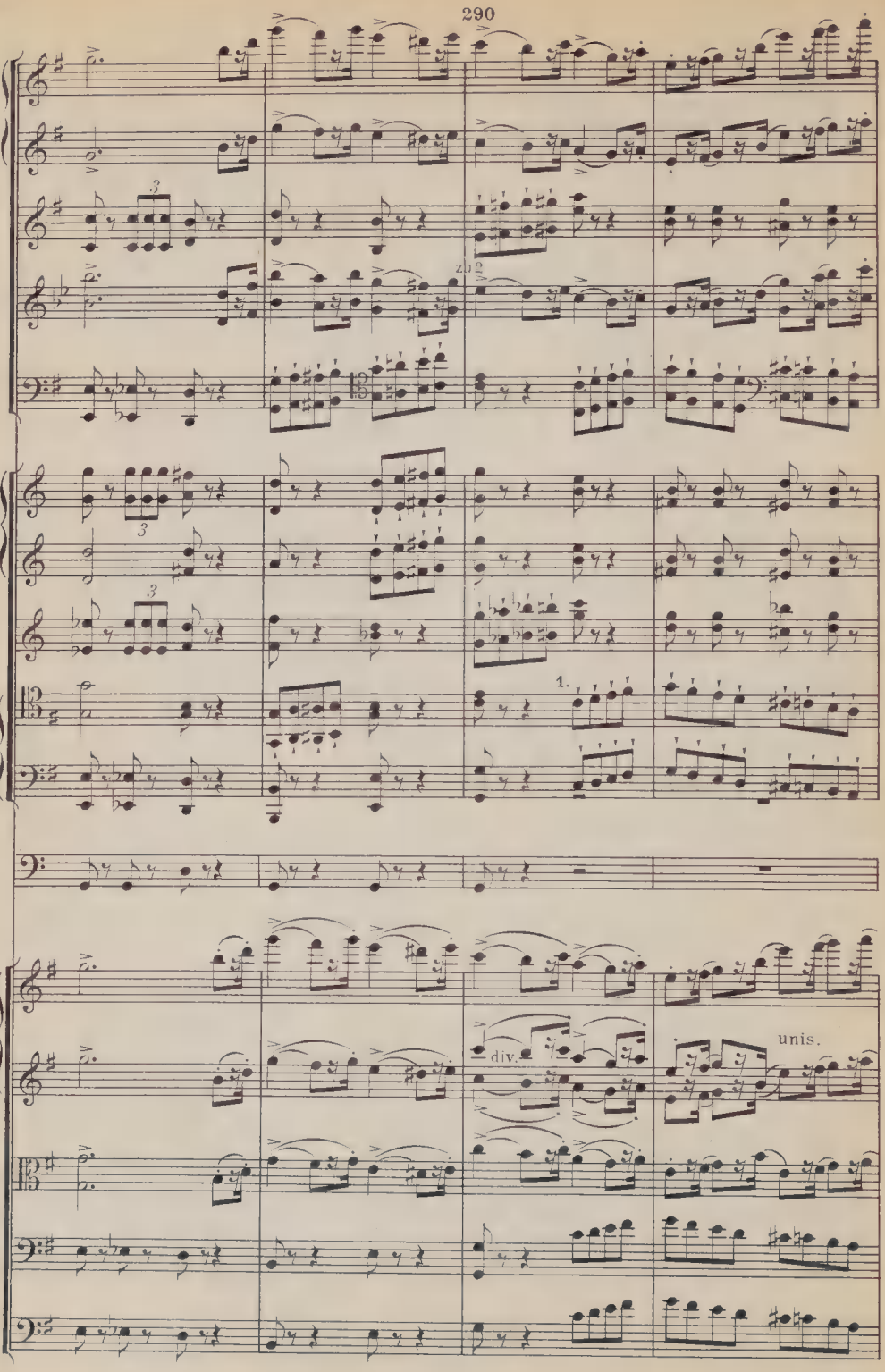

220
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.

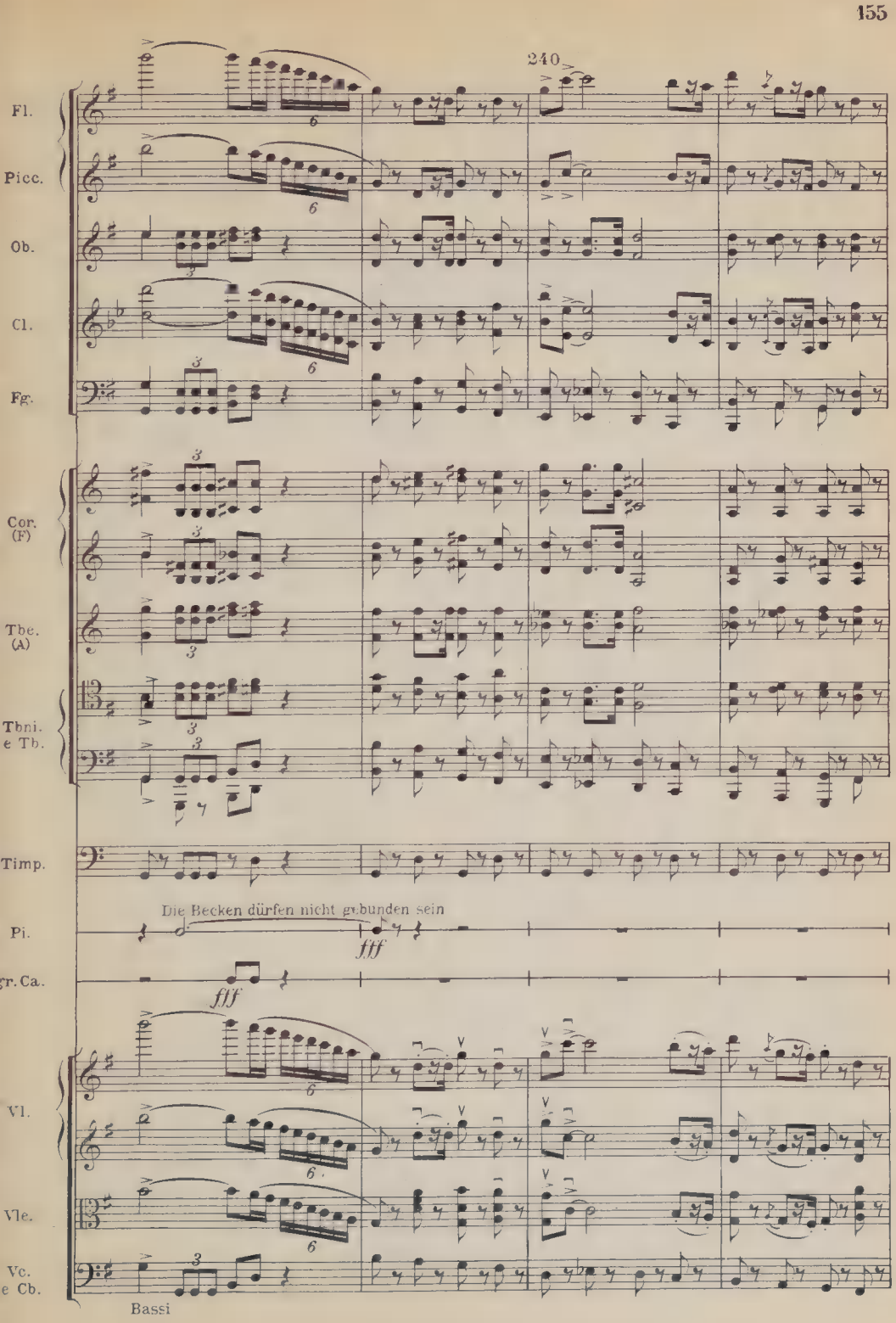

Fl.
Picc.
Ob.
Cl.
Fg.
sempre fff
zu 2
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
gr.Ca.
Vl.
Vle.
Vc.
Cb.
fff

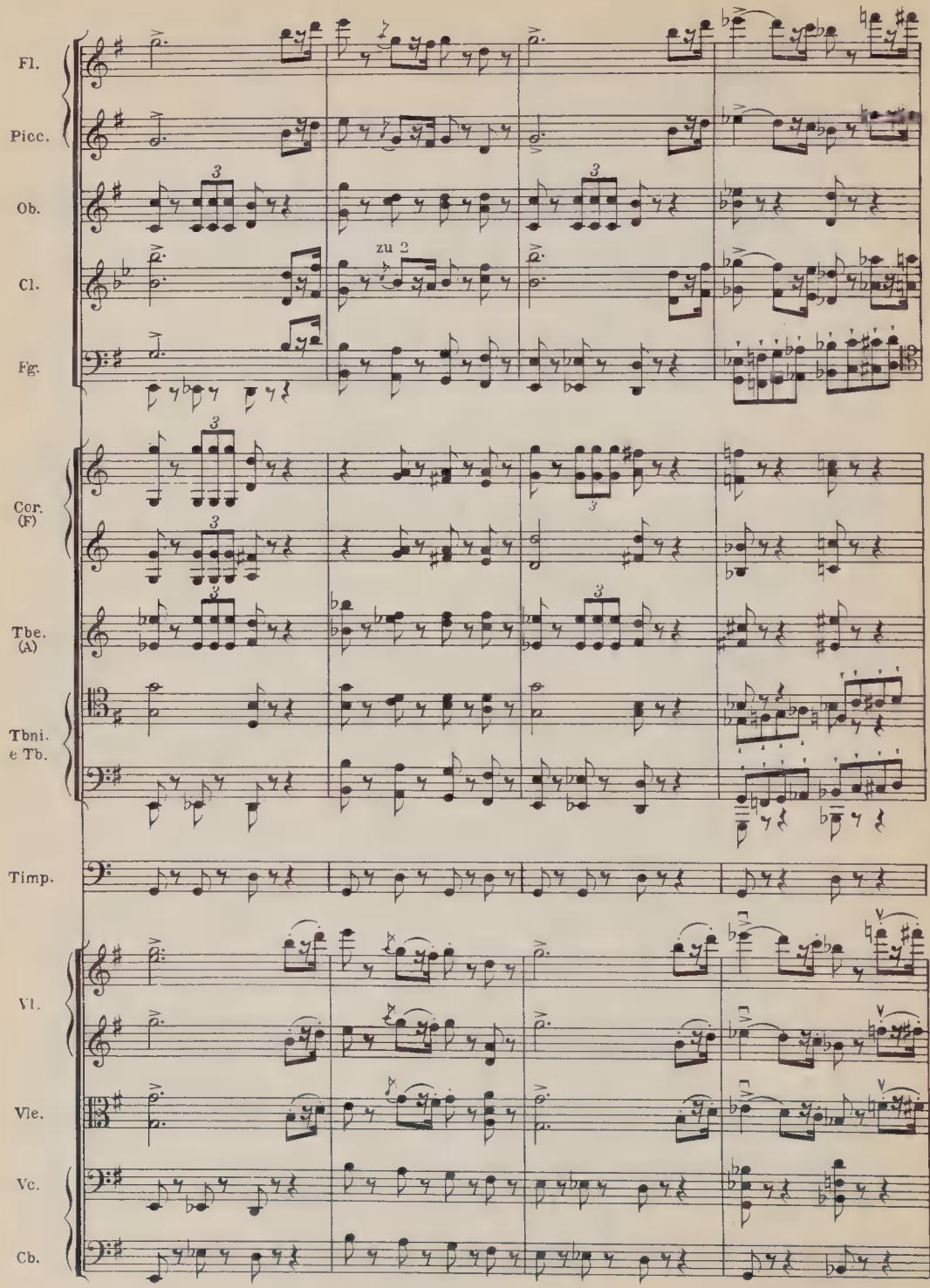

Fl.
Picc.
Ob.
Cl.
Fg.
Vl.
Vle.
Vc.
Cb.
Fl.
Picc.
Ob.
Cl.
Fg.
Vl.
Vle.
Vc.

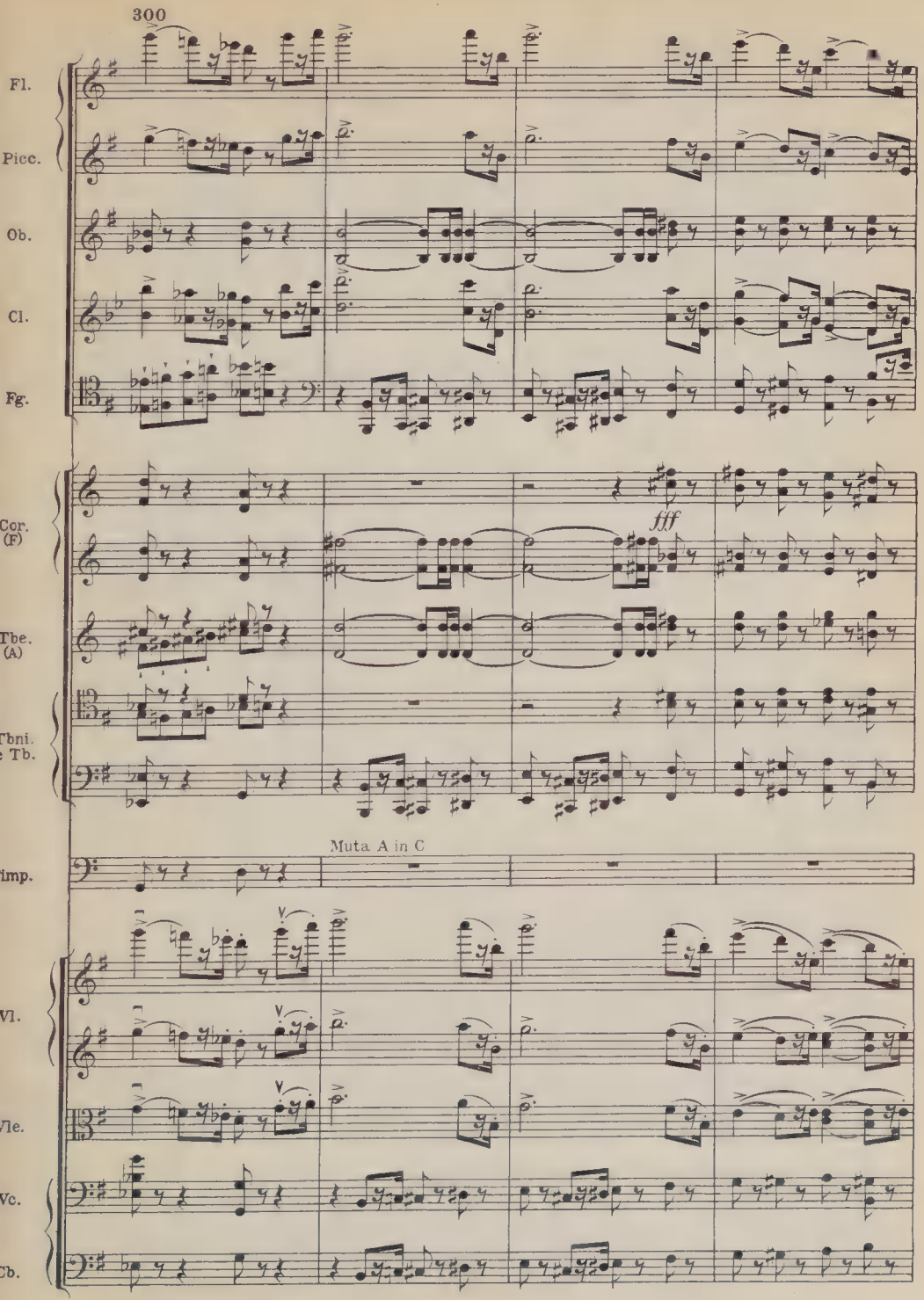

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
fff

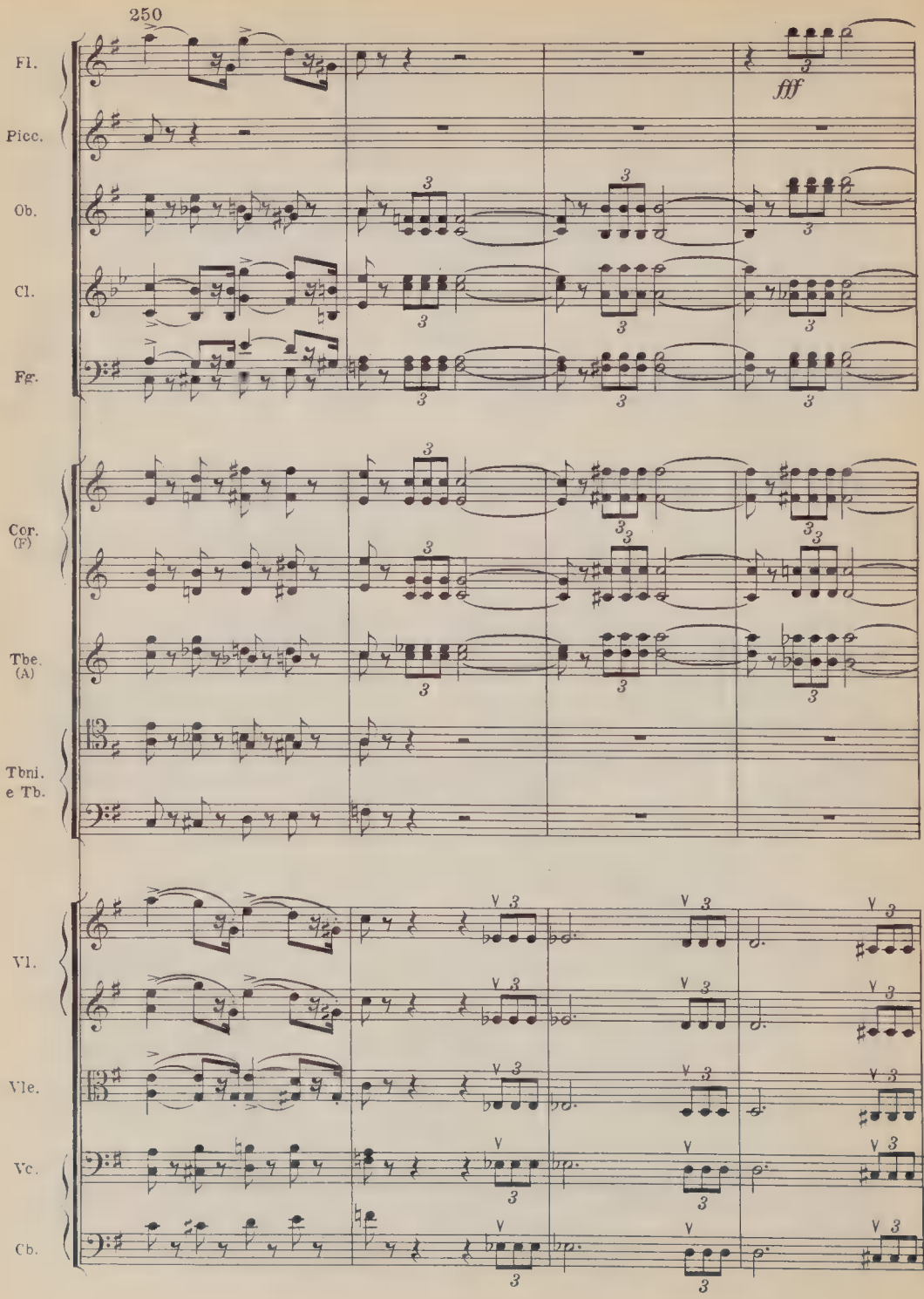

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.

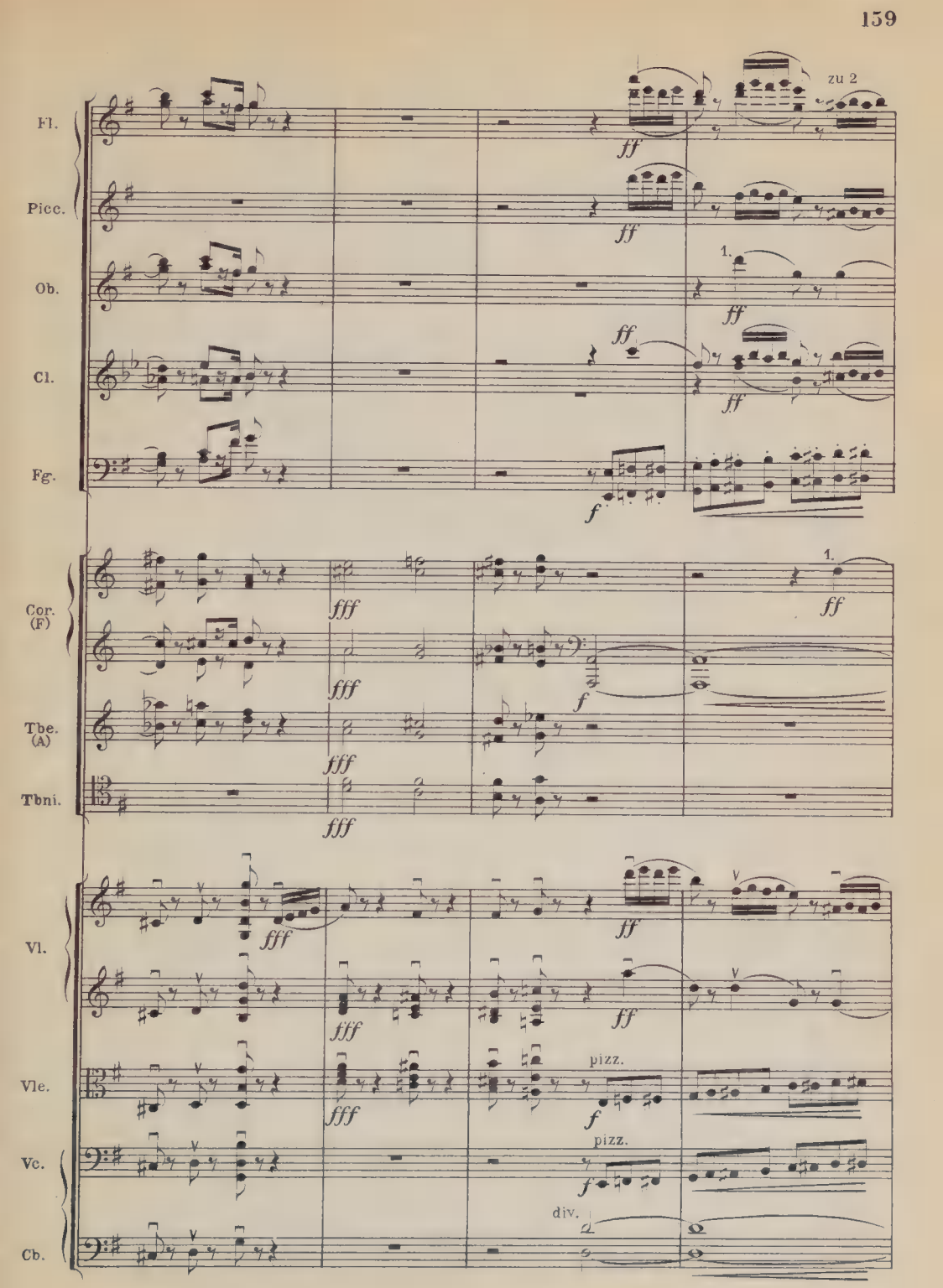

290
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
div.
unis.
1.

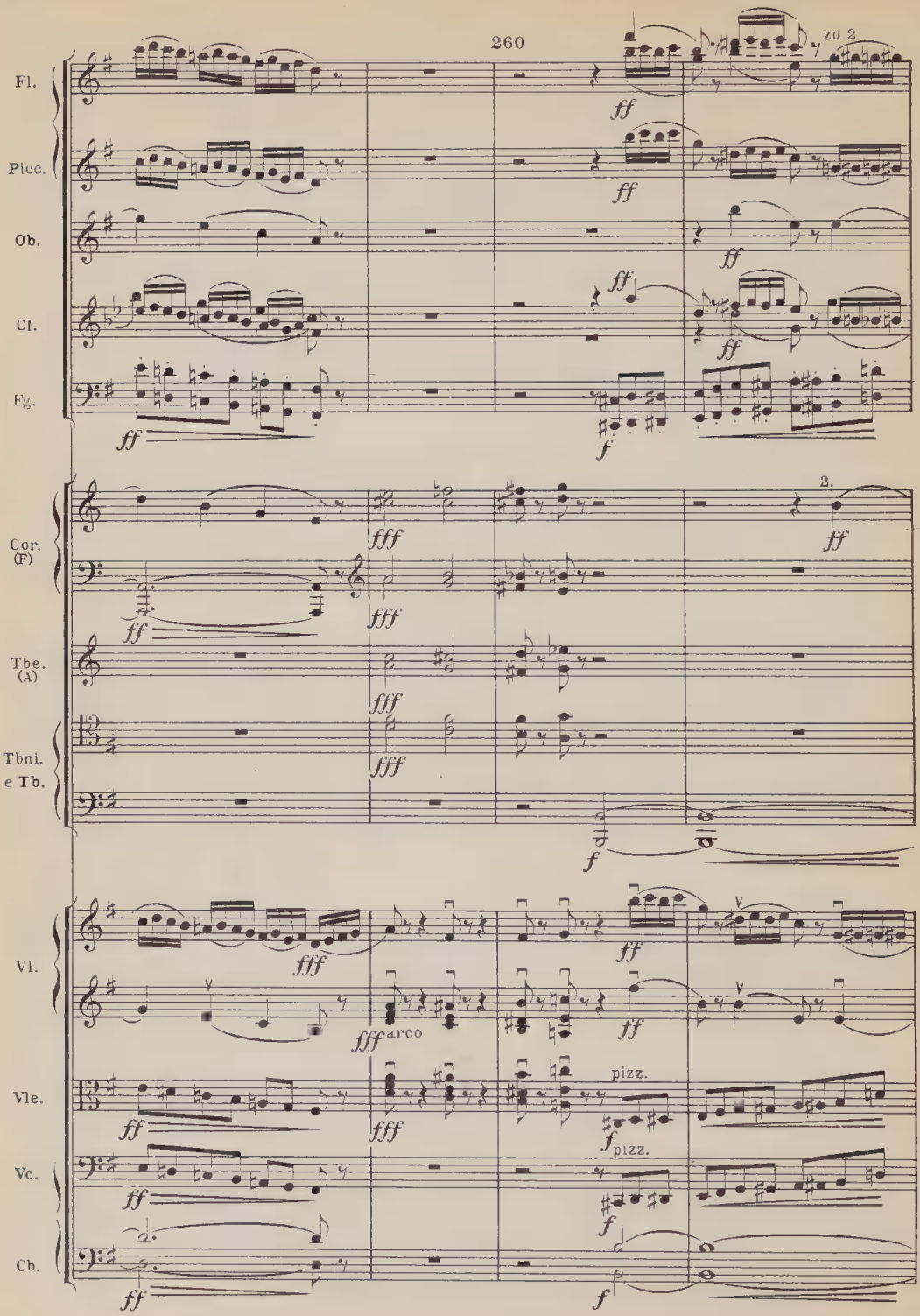

240
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Die Becken dürfen nicht gebunden sein
Pi.
fff
gr. Ca.
fff
Vl.
Vle.
Vc. e Cb.
Bassi

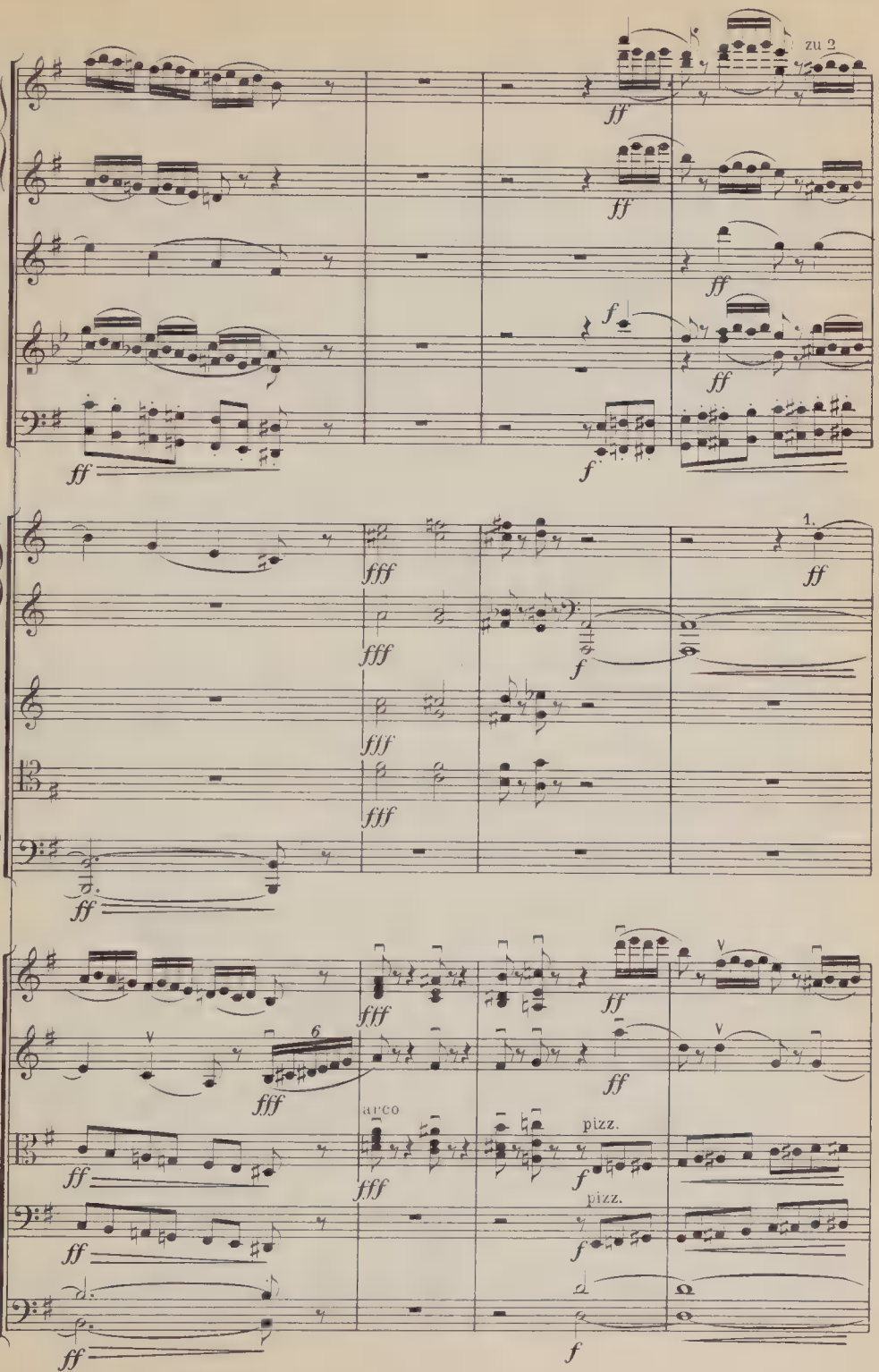

Fl.
Picc.
Ob.
Cl.
zu 2
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.

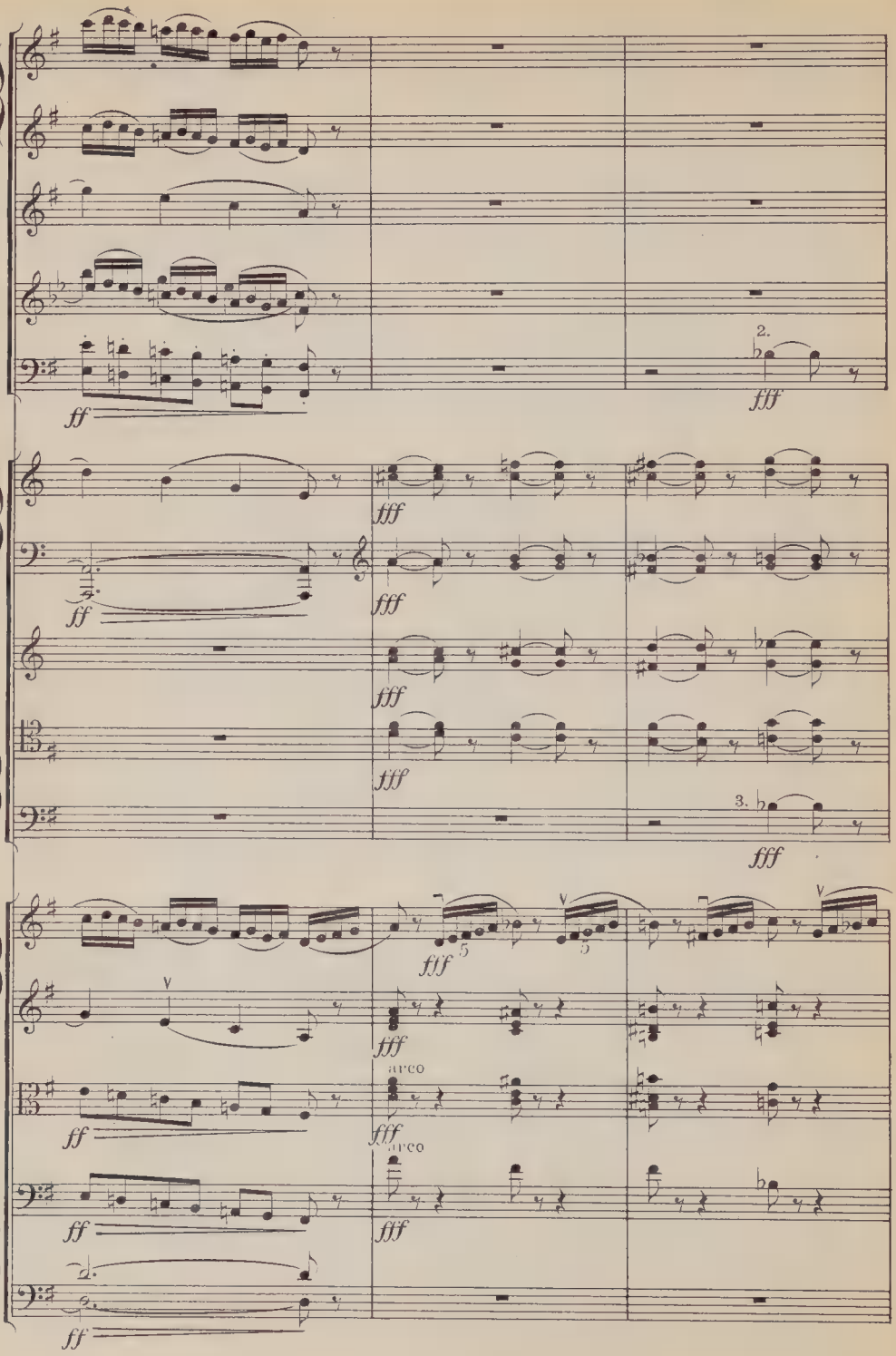

300
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
fff
Tbe. (A)
Tbni. e Tb.
Muta A in C
Timp.
Vl.
Vle.
Vc.
Cb.

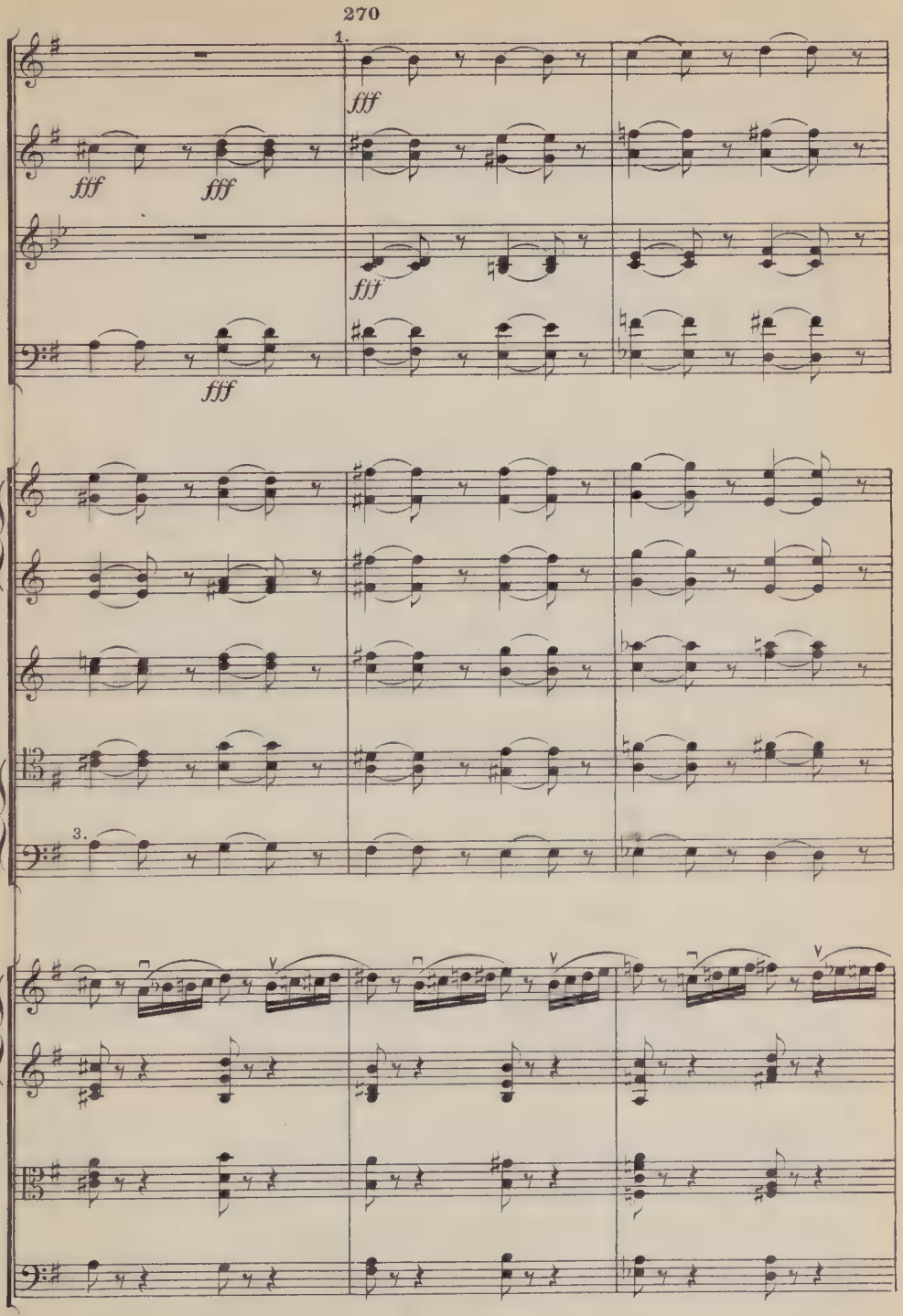

250
Fl.
Picc.
Ob.
Cl.
Fg.
fff
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Vl.
Vle.
Vc.
Cb.

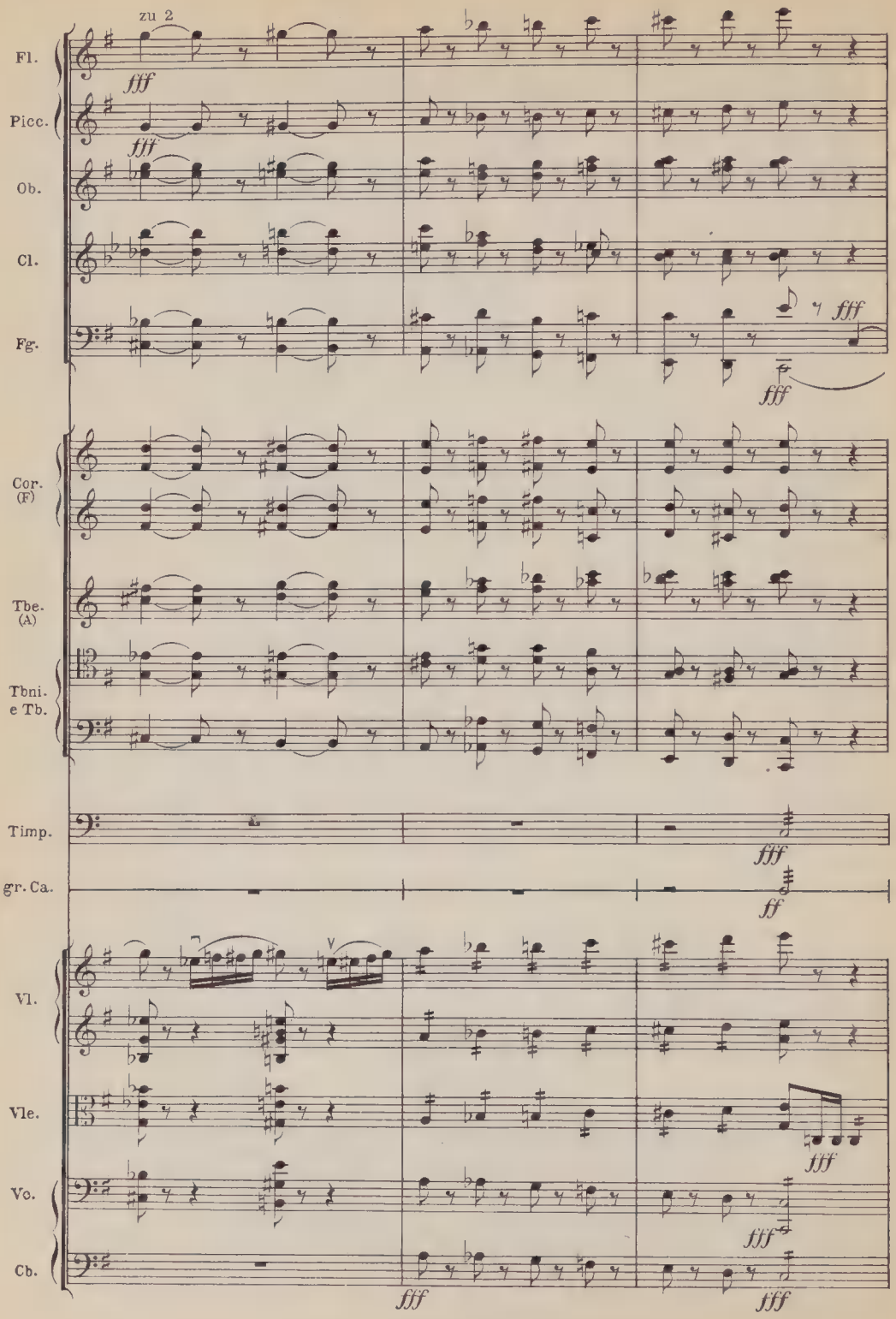

Fl.
Picc.
Ob.
Cl.
Fg.
zu 2
1.
ff
f
Cor. (F)
Tbe. (A)
Tbni.
fff
Vl.
Vle.
Vc.
Cb.
pizz.
div.

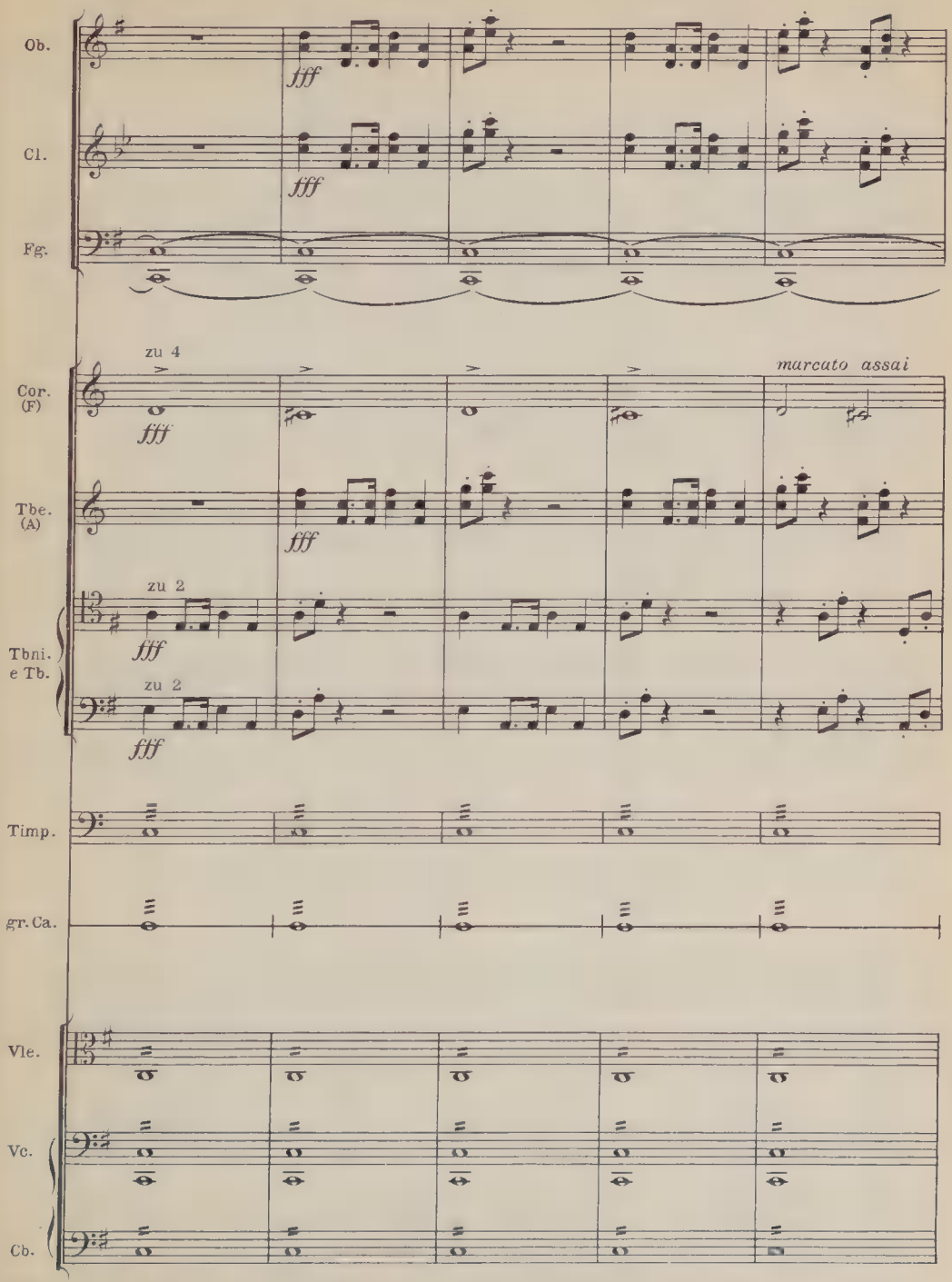

260
zu 2
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
2.
Vl.
arco
pizz.
Vle.
Vc.
Cb.

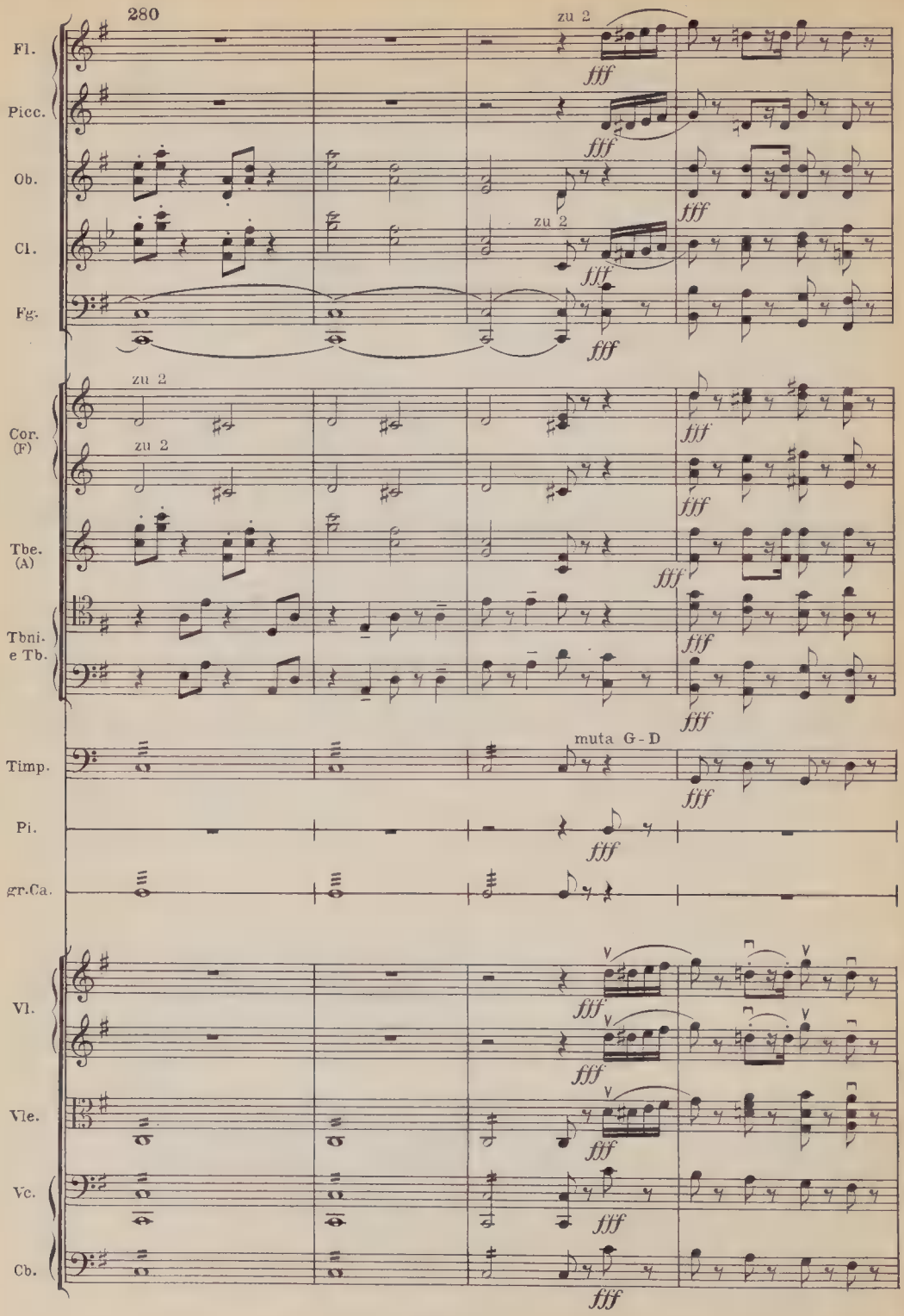

Fl.
Picc.
Ob.
Cl.
Fg.
zu 2
ff
f
Cor. (F)
Tbe. (A)
Tbni. e Tb.
1.
fff
Vl.
Vle.
Vc.
Cb.
arco
pizz.
6

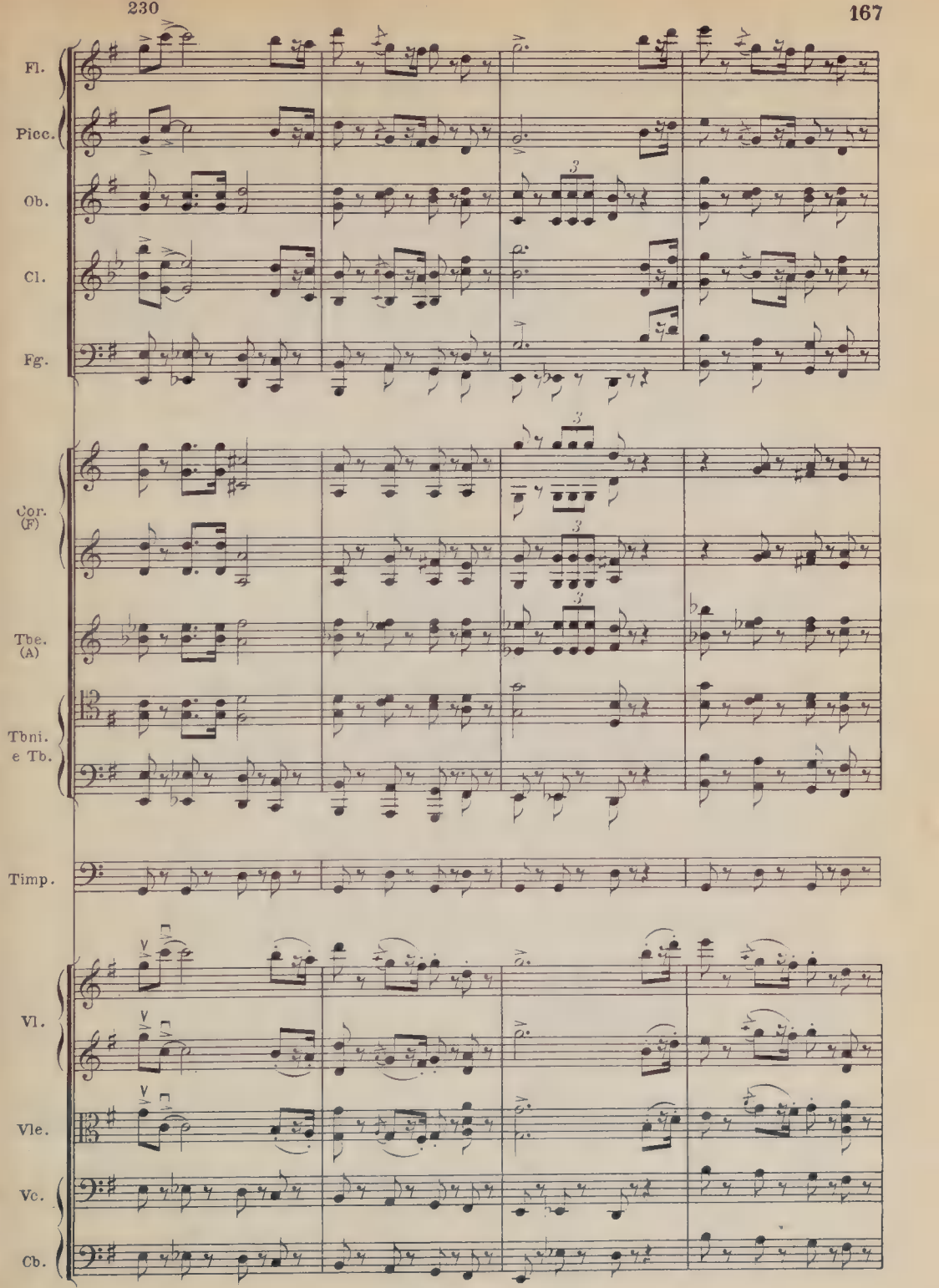

Fl.
Picc.
Ob.
Cl.
Fg.
ff
2.
fff
Cor. (F)
Tbe. (A)
Tbni. e Tb.
3.
Vl.
Vle.
Vc.
Cb.
arco

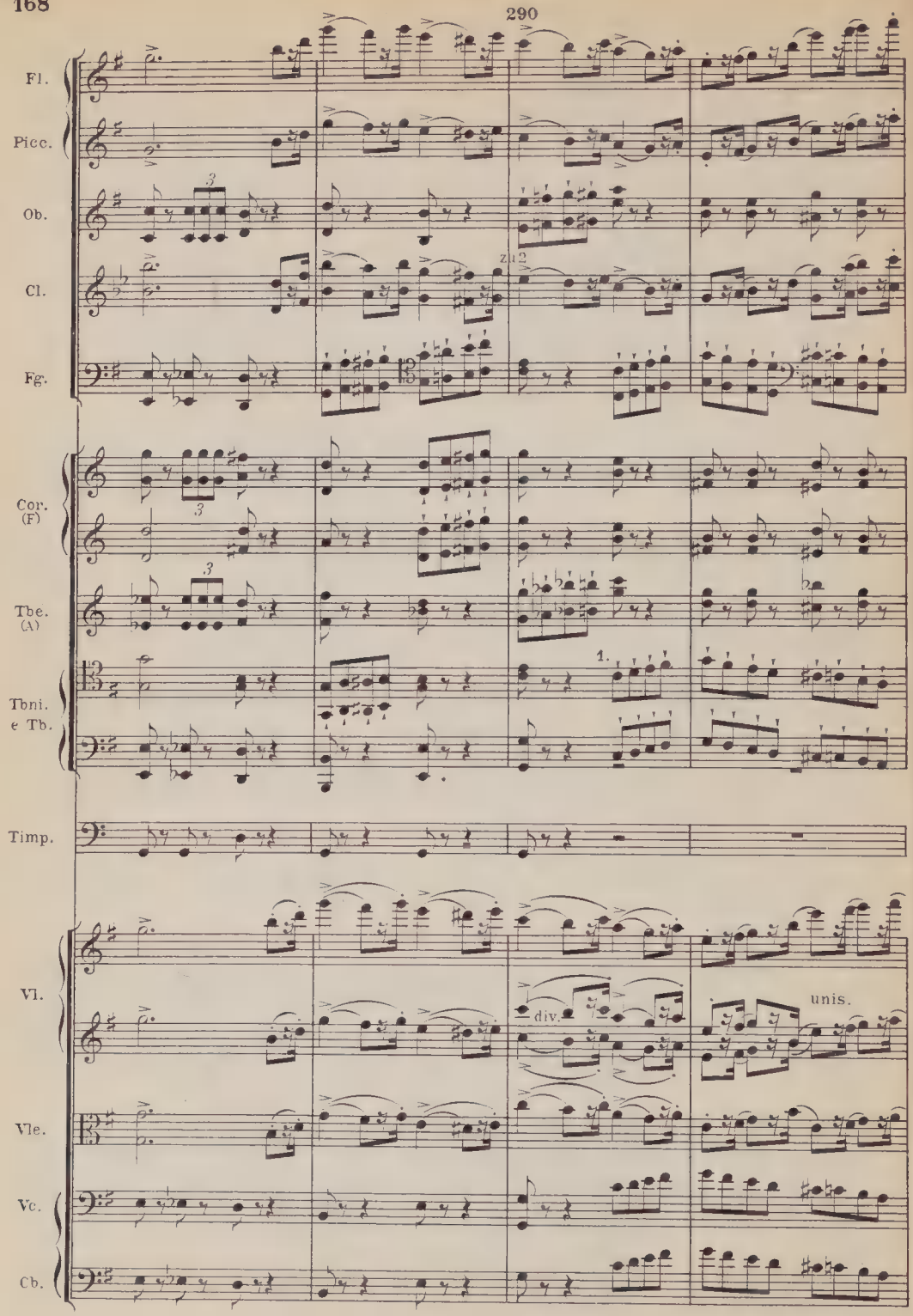

270
1.
Fl.
Ob.
Cl.
Fg.
fff
Cor. (F)
Tbe. (A)
Tbni. e Tb.
3.
Vl.
Vle.
Vc.

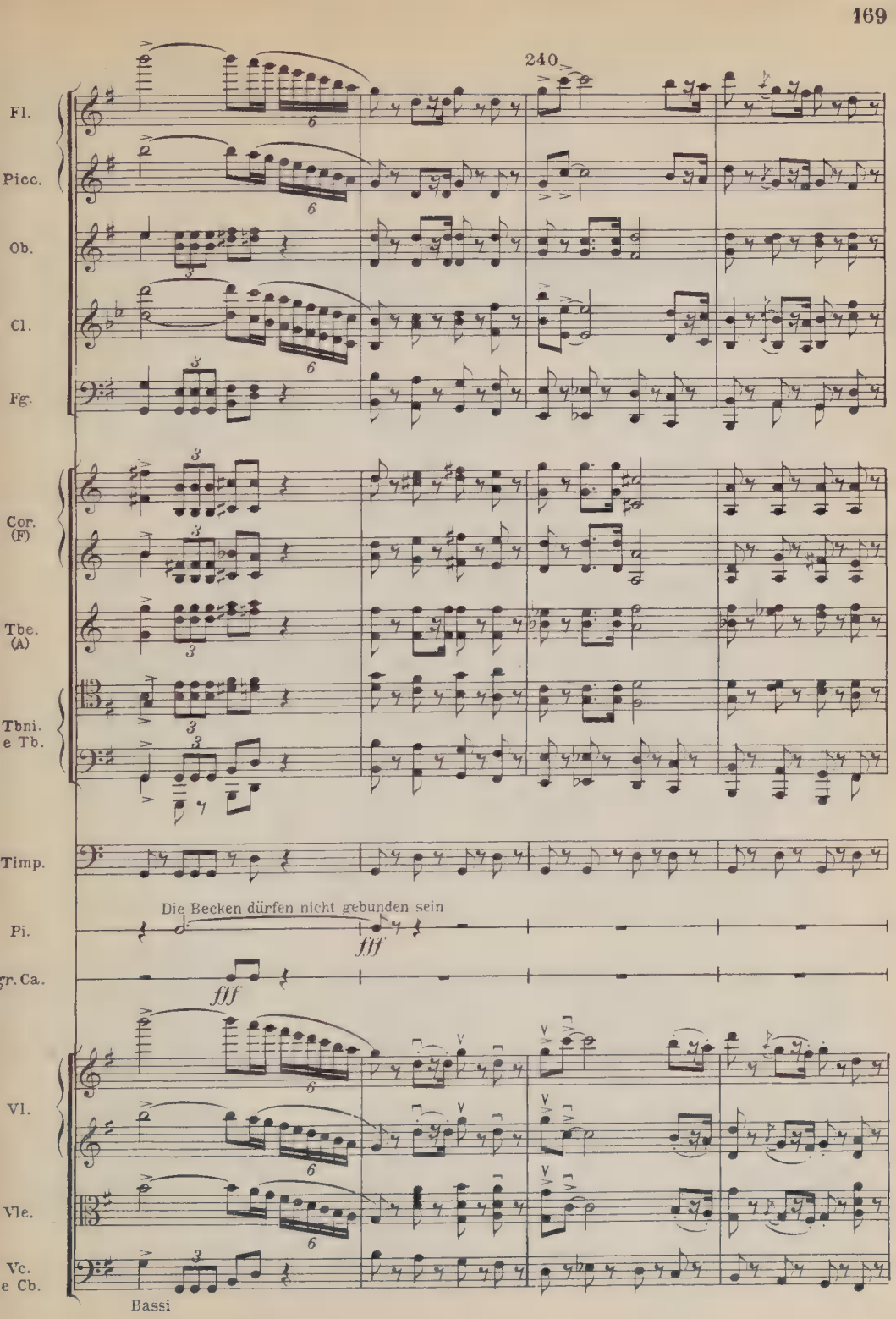

zu 2
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
gr. Ca.
Vl.
Vle.
Vo.
Cb.
fff
ff

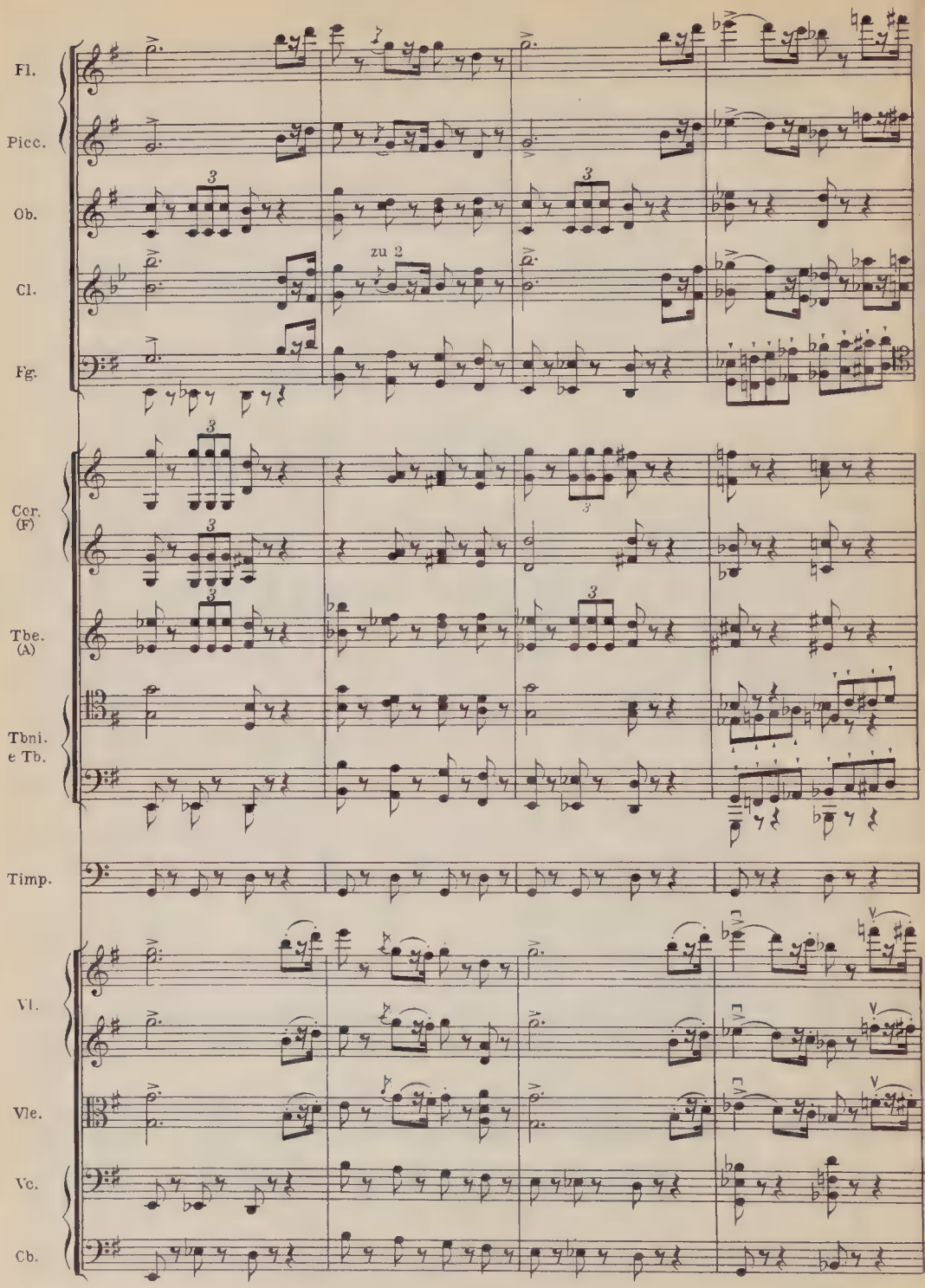

Ob.
Cl.
Fg.
fff
Cor. (F)
zu 4
marcato assai
Tbe. (A)
Tbni. e Tb.
zu 2
Timp.
gr. Ca.
Vle.
Vc.
Cb.

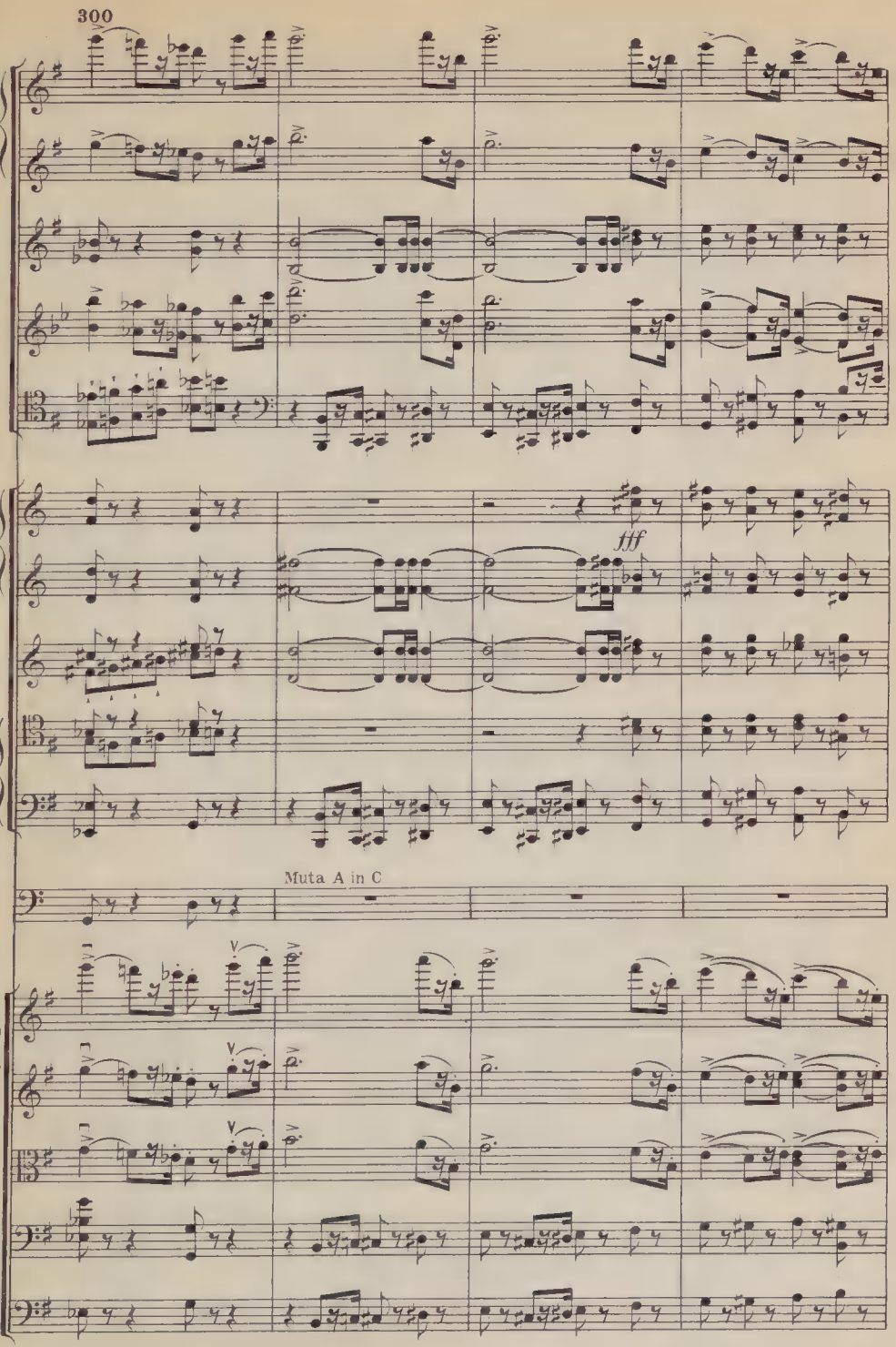

280
zu 2
Fl.
Picc.
Ob.
Cl.
Fg.
fff
zu 2
Cor. (F)
Tbe. (A)
Tbni. e Tb.
muta G - D
Timp.
Pi.
gr.Ca.
Vl.
Vle.
Vc.
Cb.

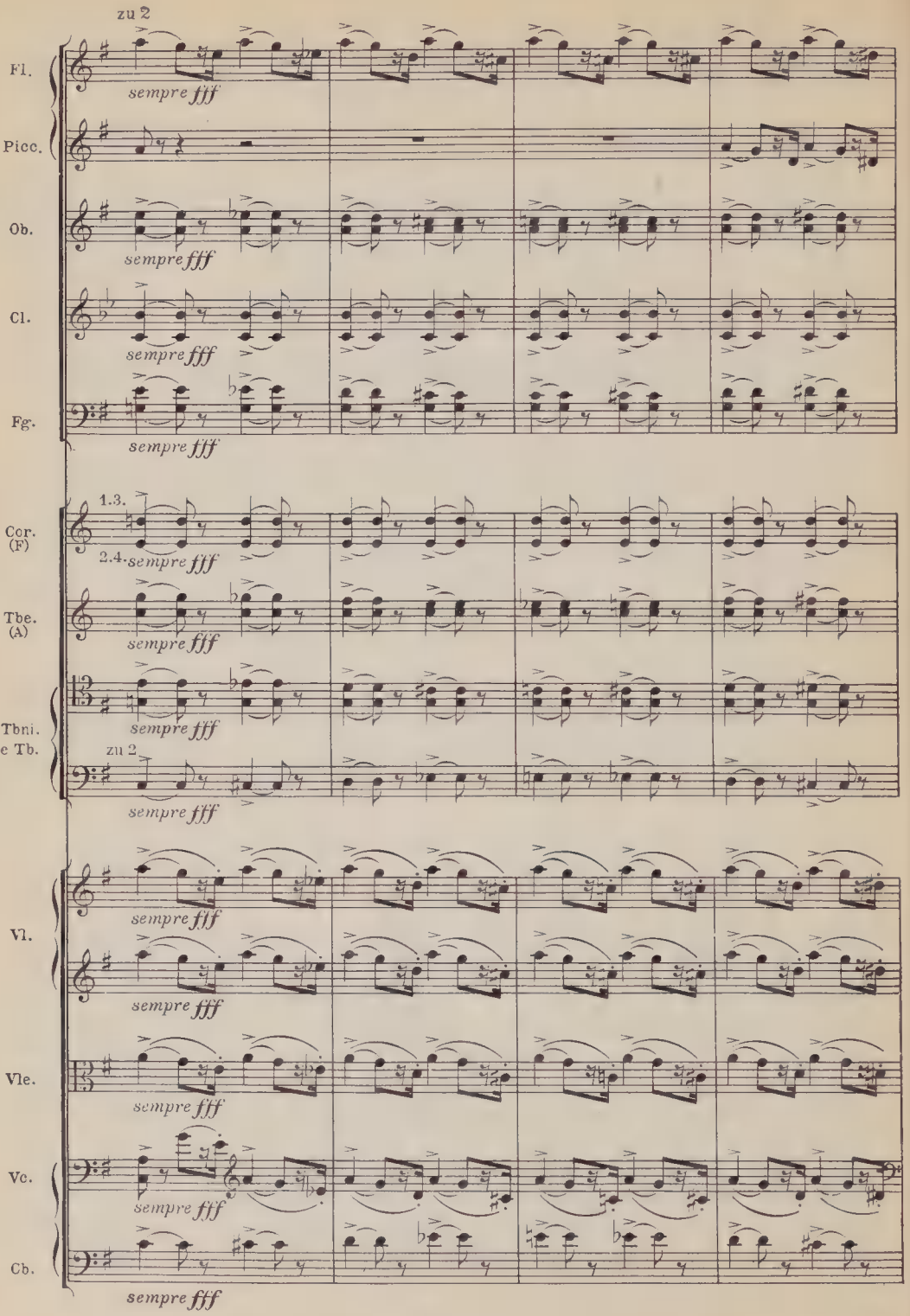

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.


290
Fl.
Picc.
Ob.
Cl.
zu 2
Fg.
Cor. (F)
Tbe. (A)
1.
Tbni. e Tb.
Timp.
Vl.
div.
unis.
Vle.
Vc.
Cb.

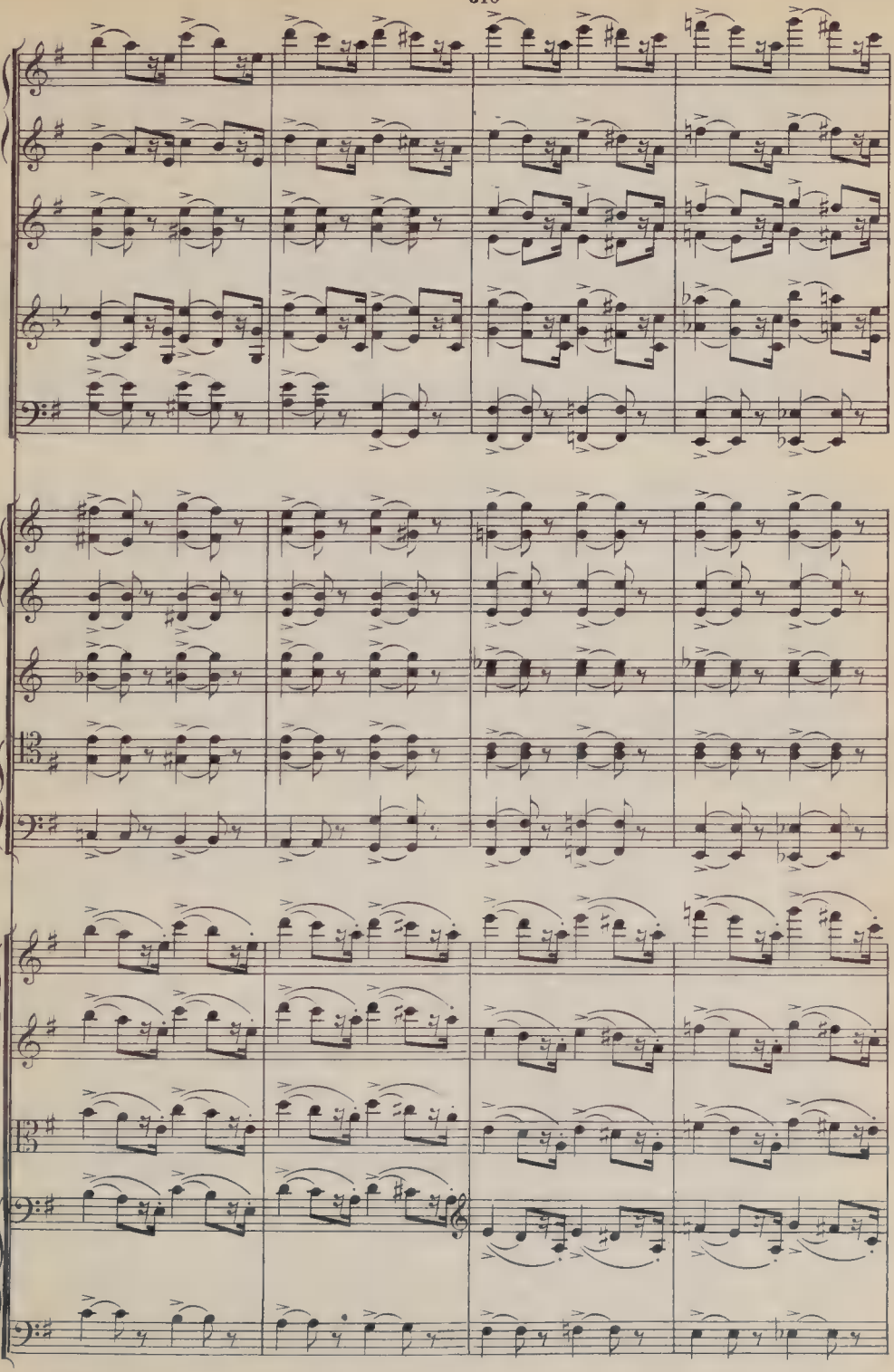

240
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Die Becken dürfen nicht gebunden sein
fff
Pi.
gr. Ca.
fff
Vl.
Vle.
Vc. e Cb.
Bassi

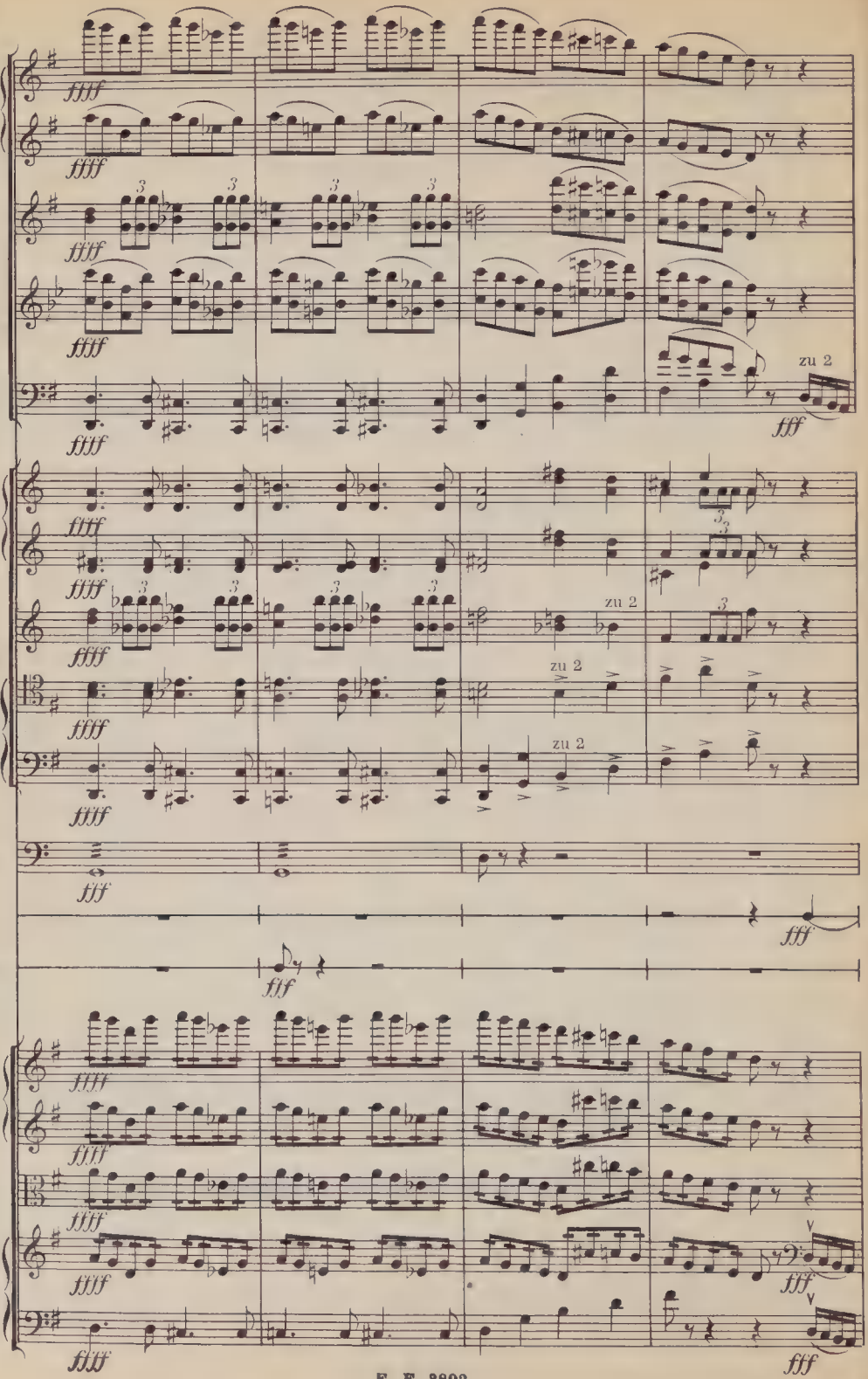

Fl.
Picc.
Ob.
Cl.
zu 2
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.

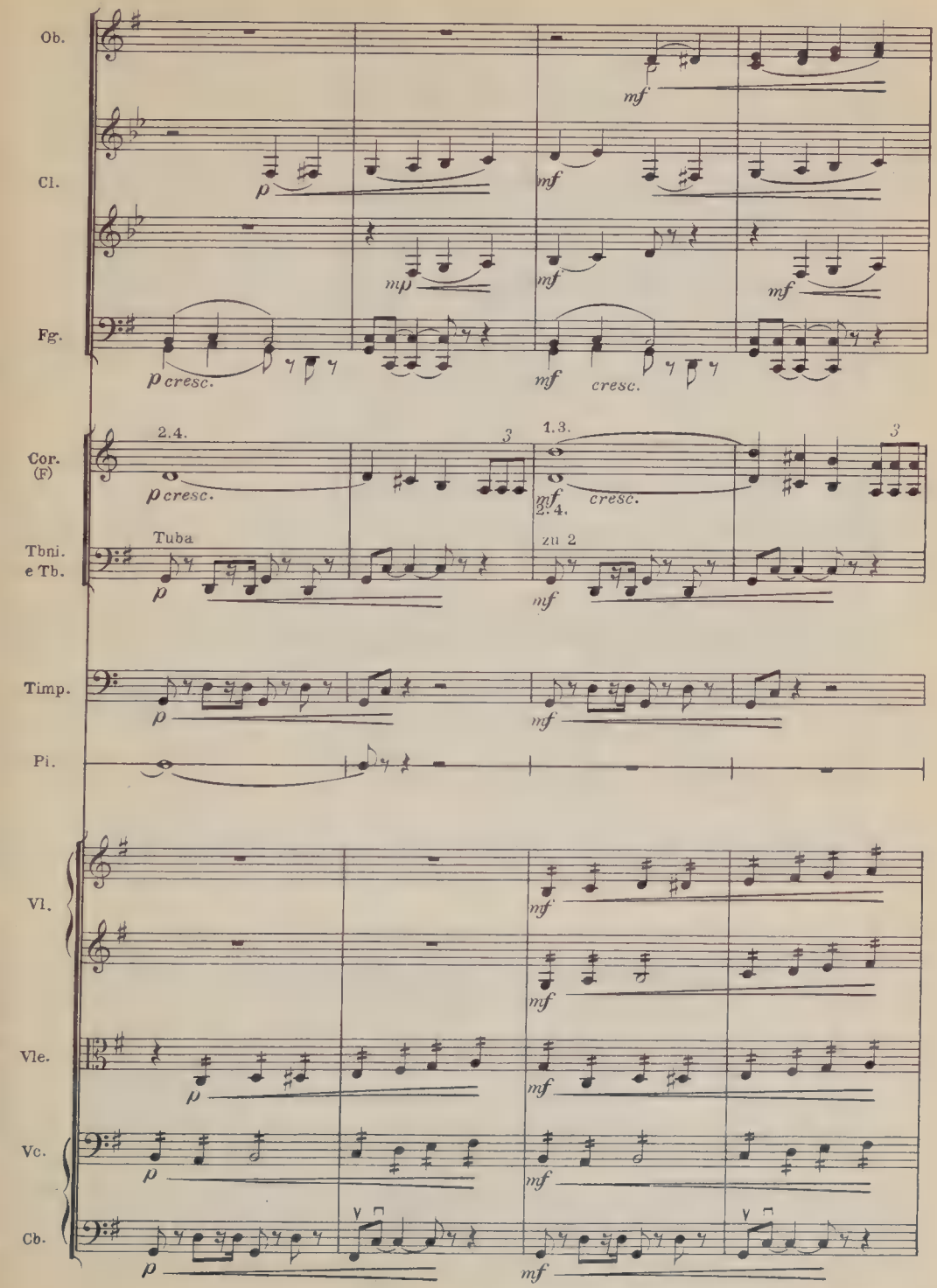

300
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
fff
Tbe. (A)
Tbni. e Tb.
Muta A in C
Timp.
Vl.
Vle.
Vc.
Cb.

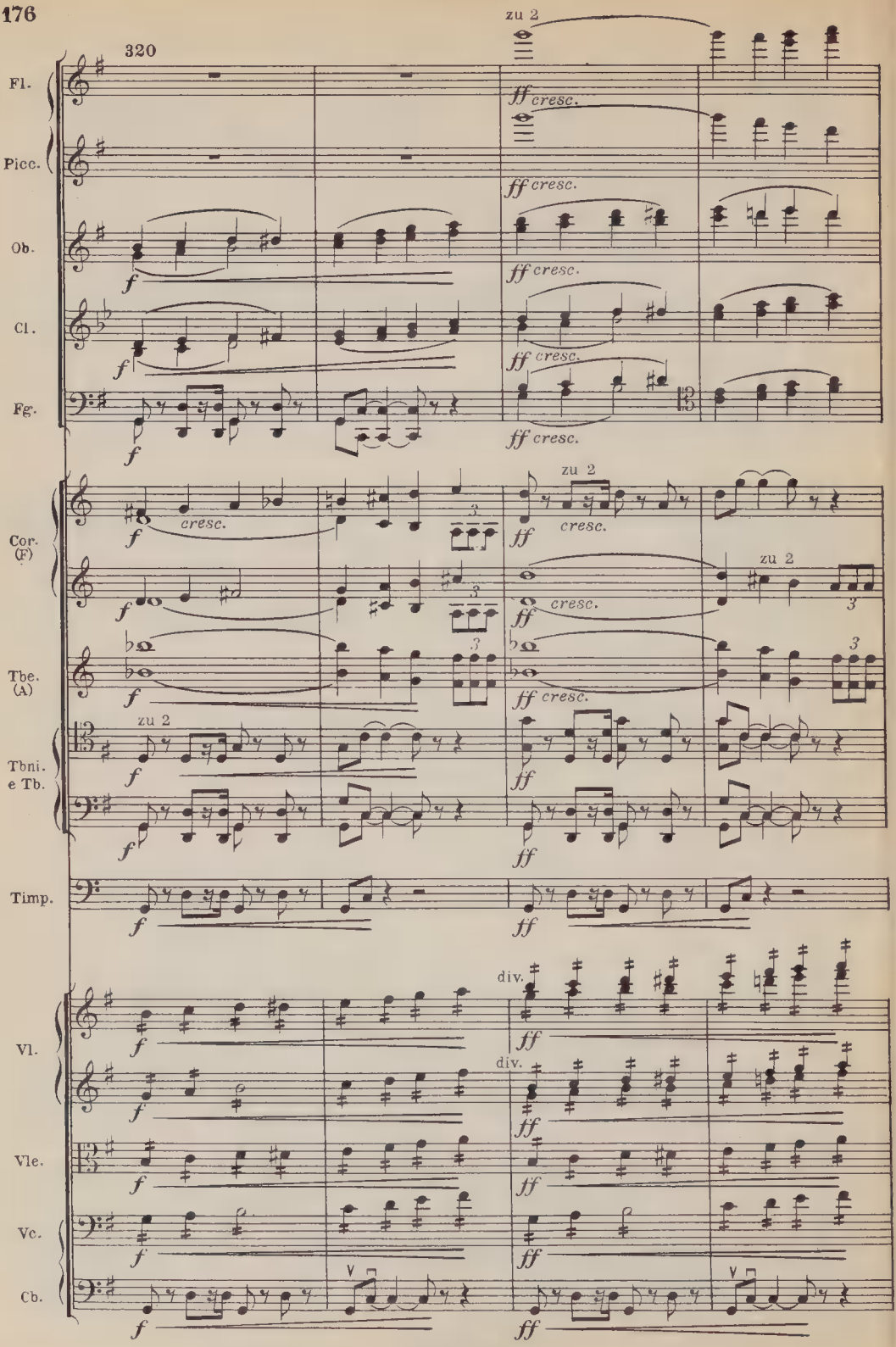

zu 2
Fl.
sempre fff
Picc.
Ob.
sempre fff
Cl.
sempre fff
Fg.
sempre fff
1.3.
Cor. (F)
2.4.
sempre fff
Tbe. (A)
sempre fff
Tbni. e Tb.
sempre fff
zu 2
sempre fff
Vl.
sempre fff
sempre fff
Vle.
sempre fff
Vc.
sempre fff
Cb.
sempre fff

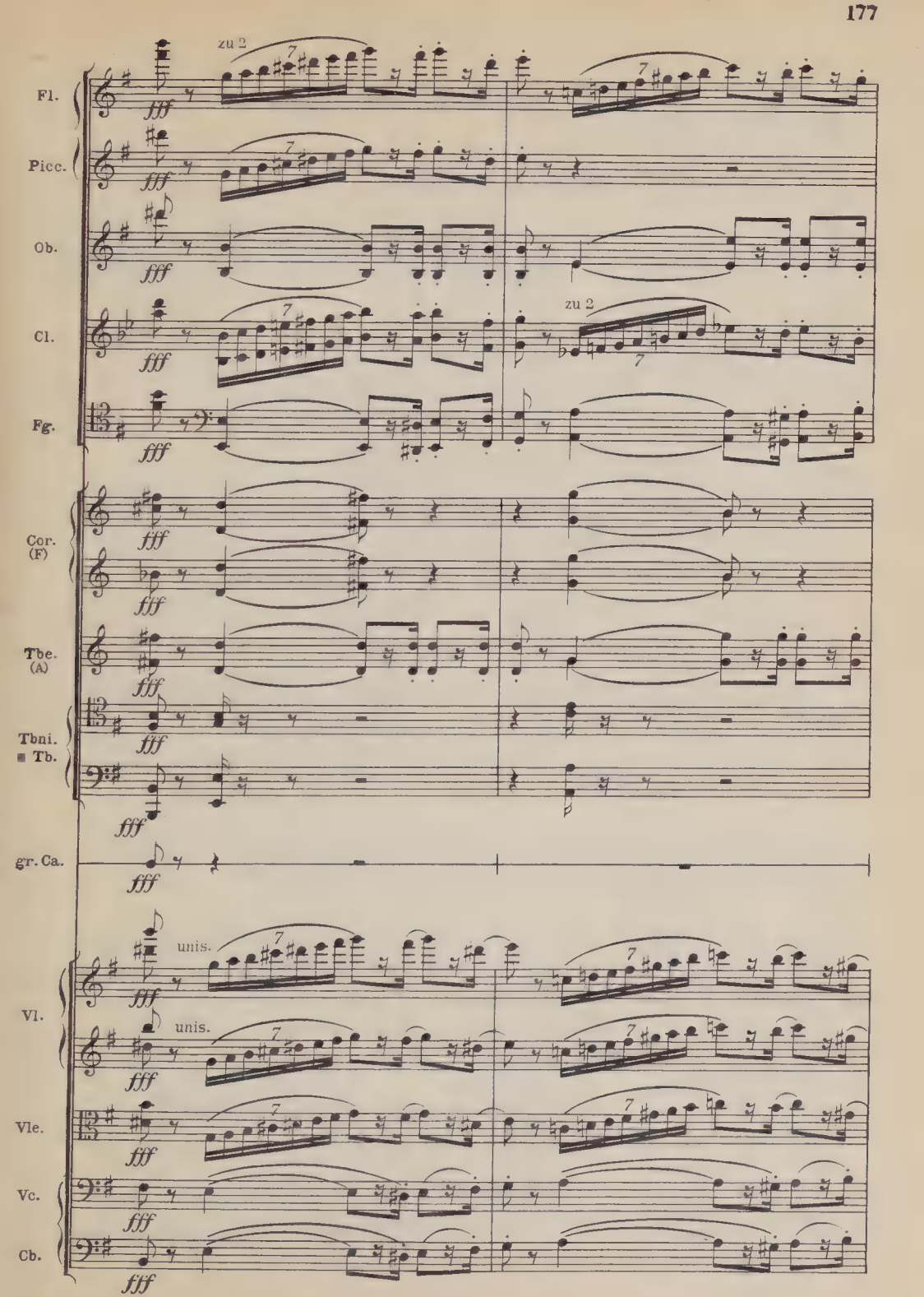
310

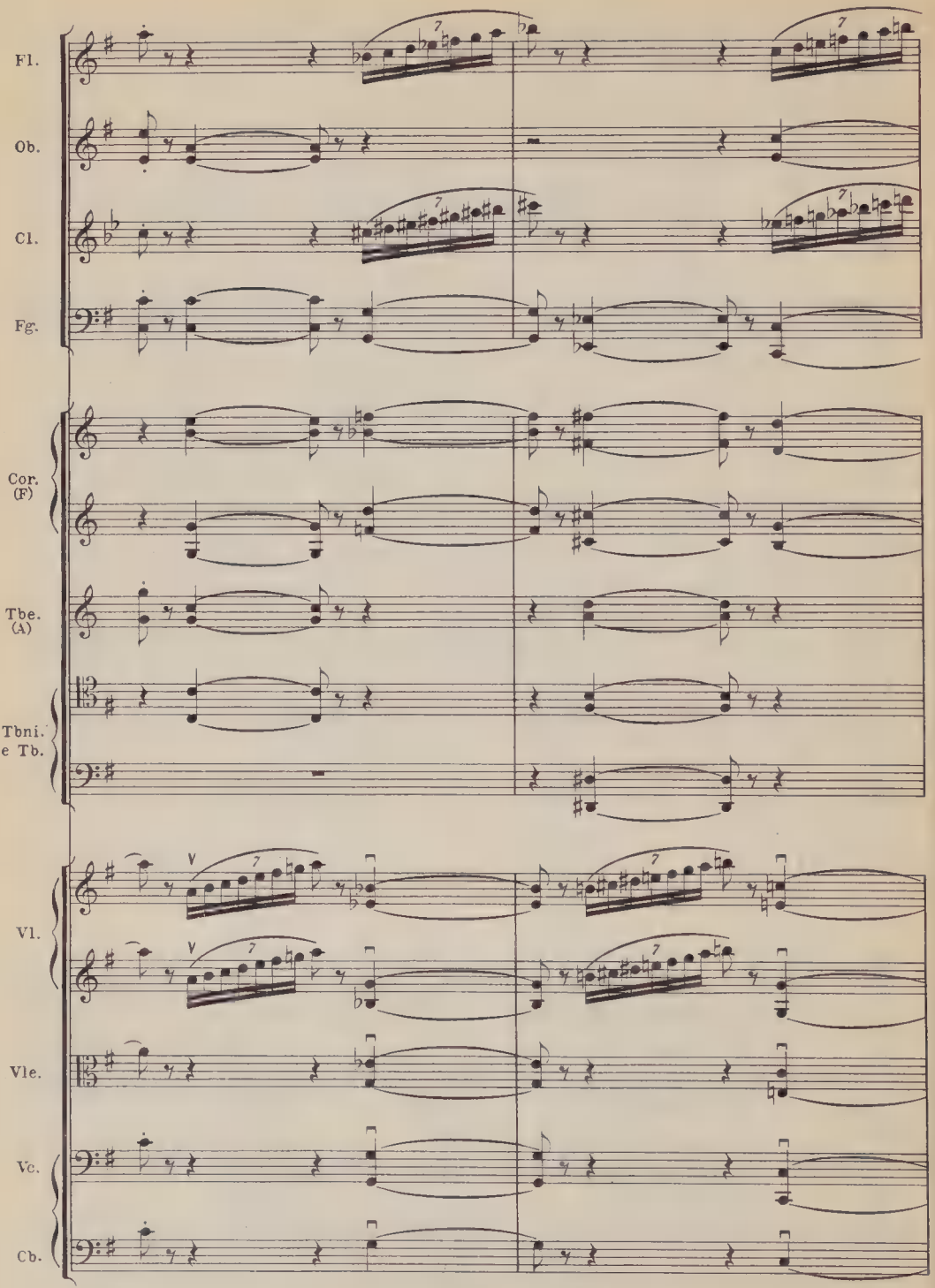


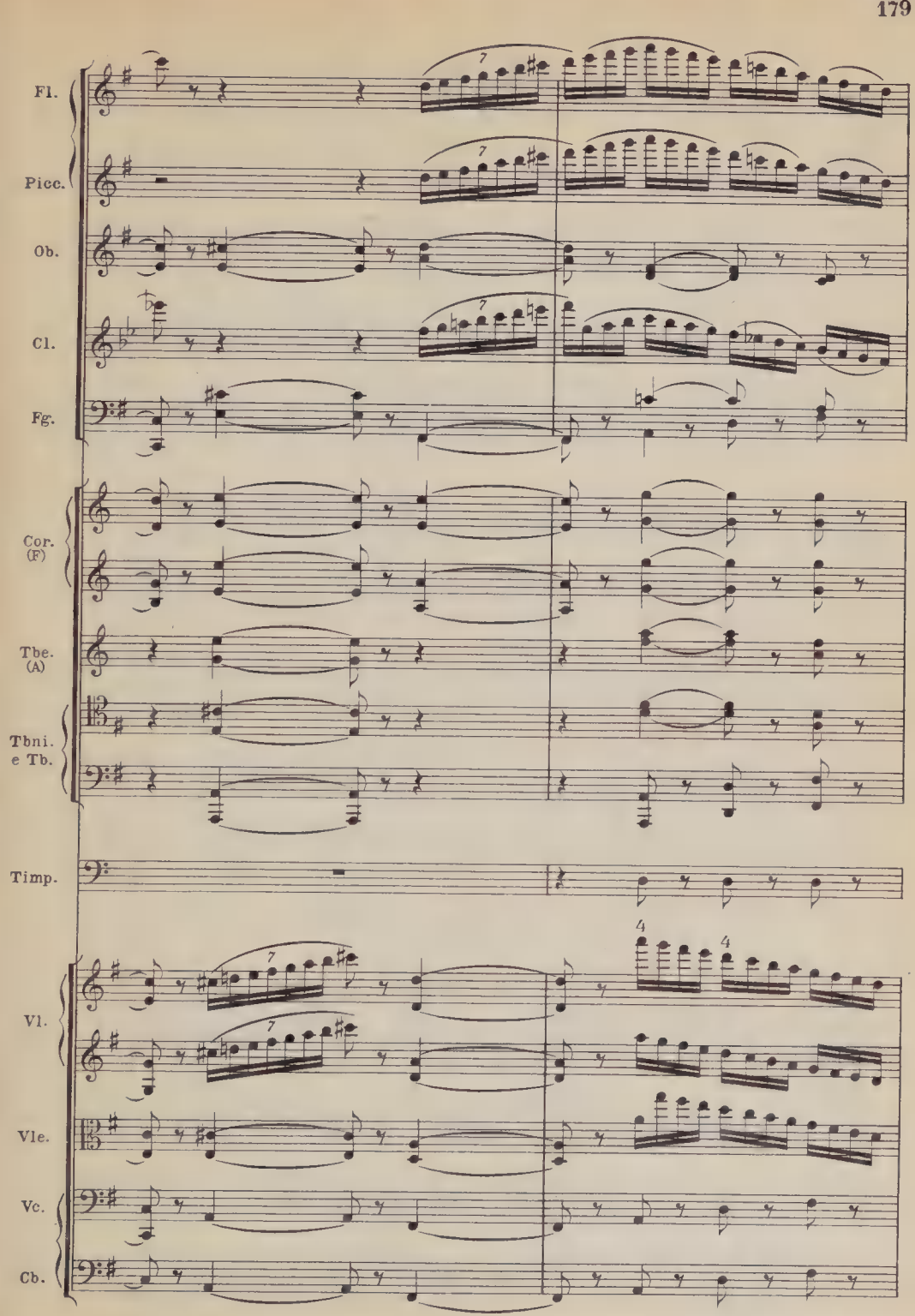

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Pi.
gr. Ca.
Vl.
Vle.
Vc.
Cb.
zu 2

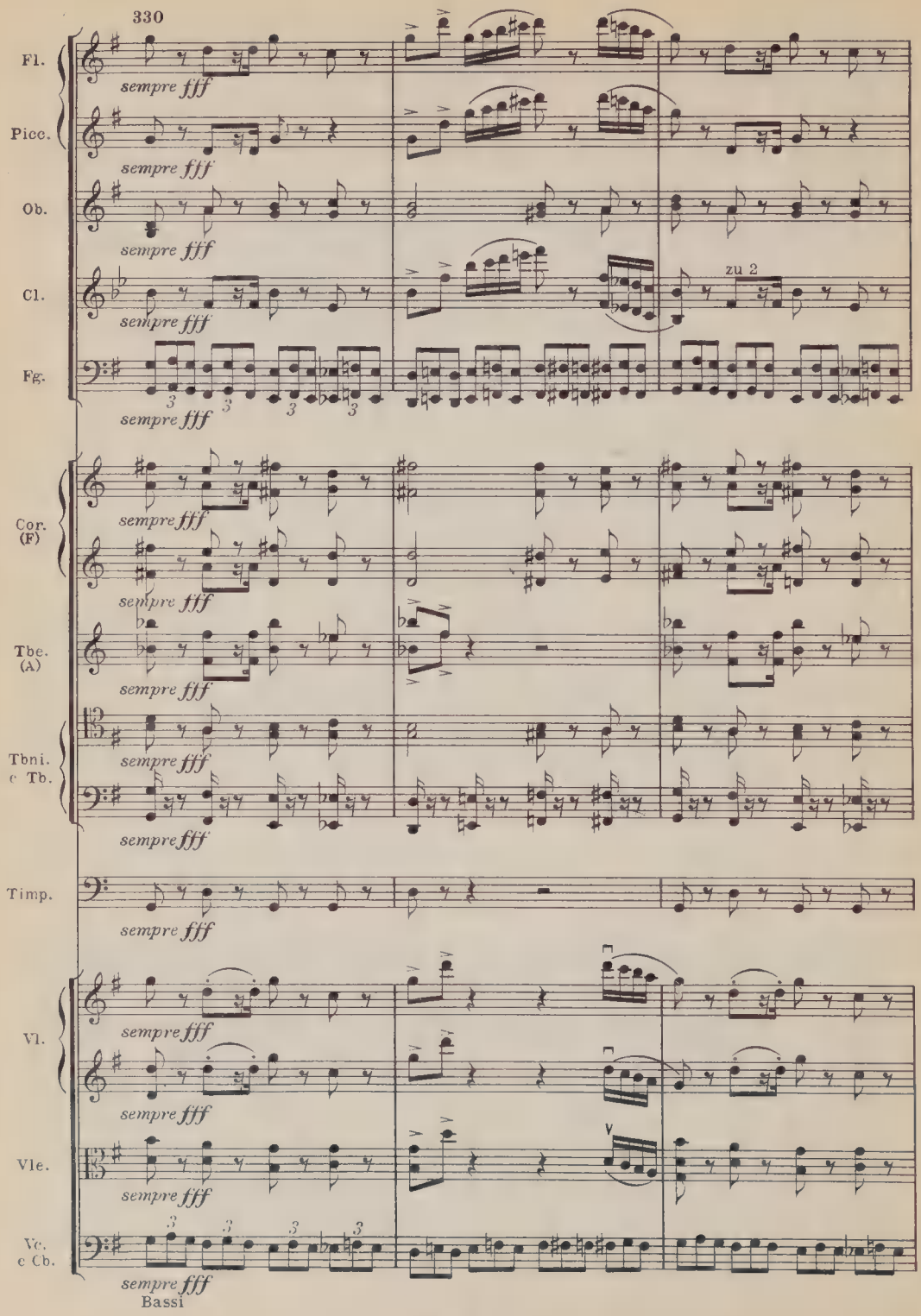

Ob.
Cl.
Fg.
Cor. (F)
Tbni. e Tb.
Timp.
Pi.
Vl.
Vle.
Vc.
Cb.
p cresc.
mf
cresc.
2.4.
1.3.
Tuba
zu 2
p
mp
mf

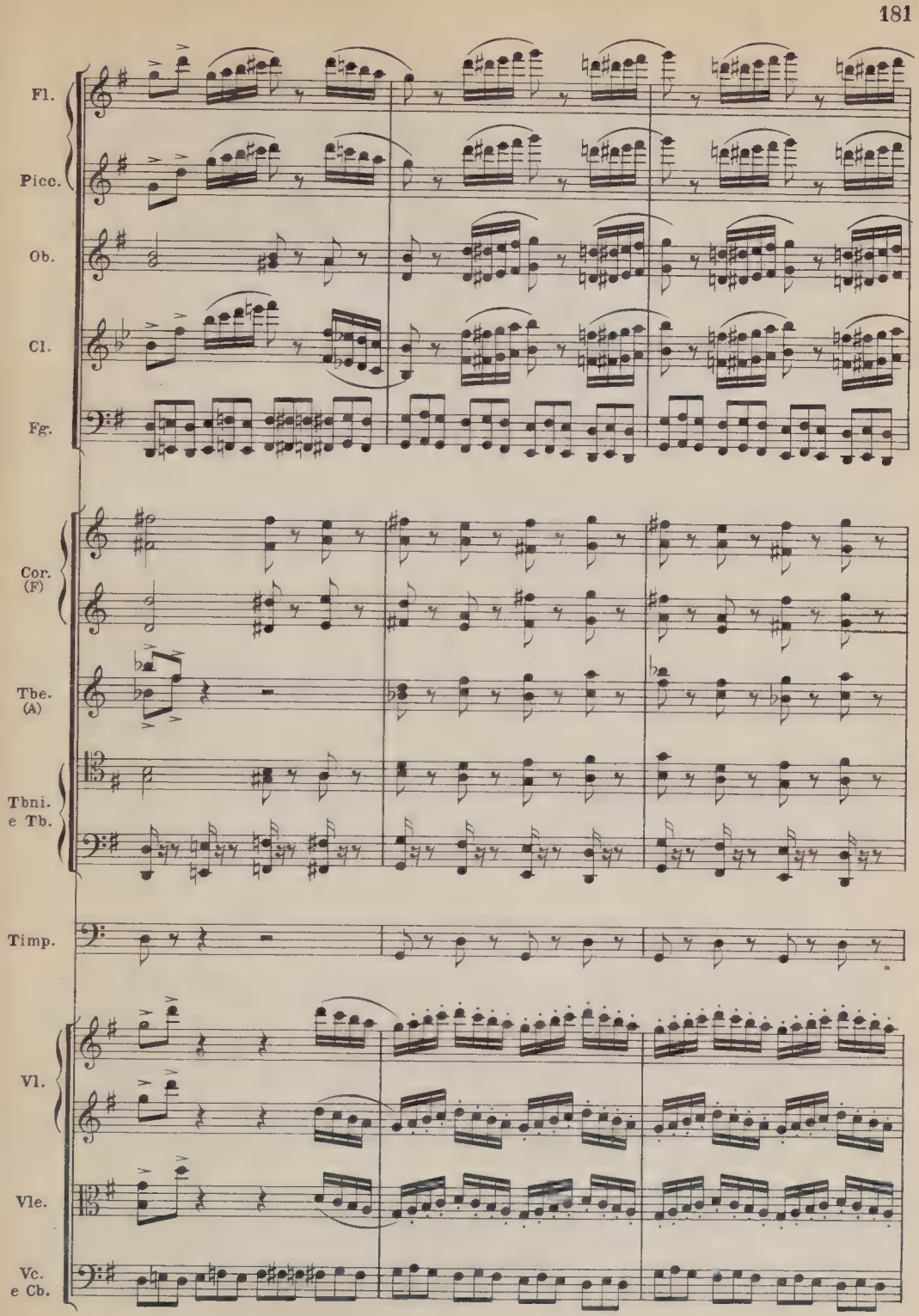

320
zu 2
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
ff cresc.
f
cresc.
ff
div.

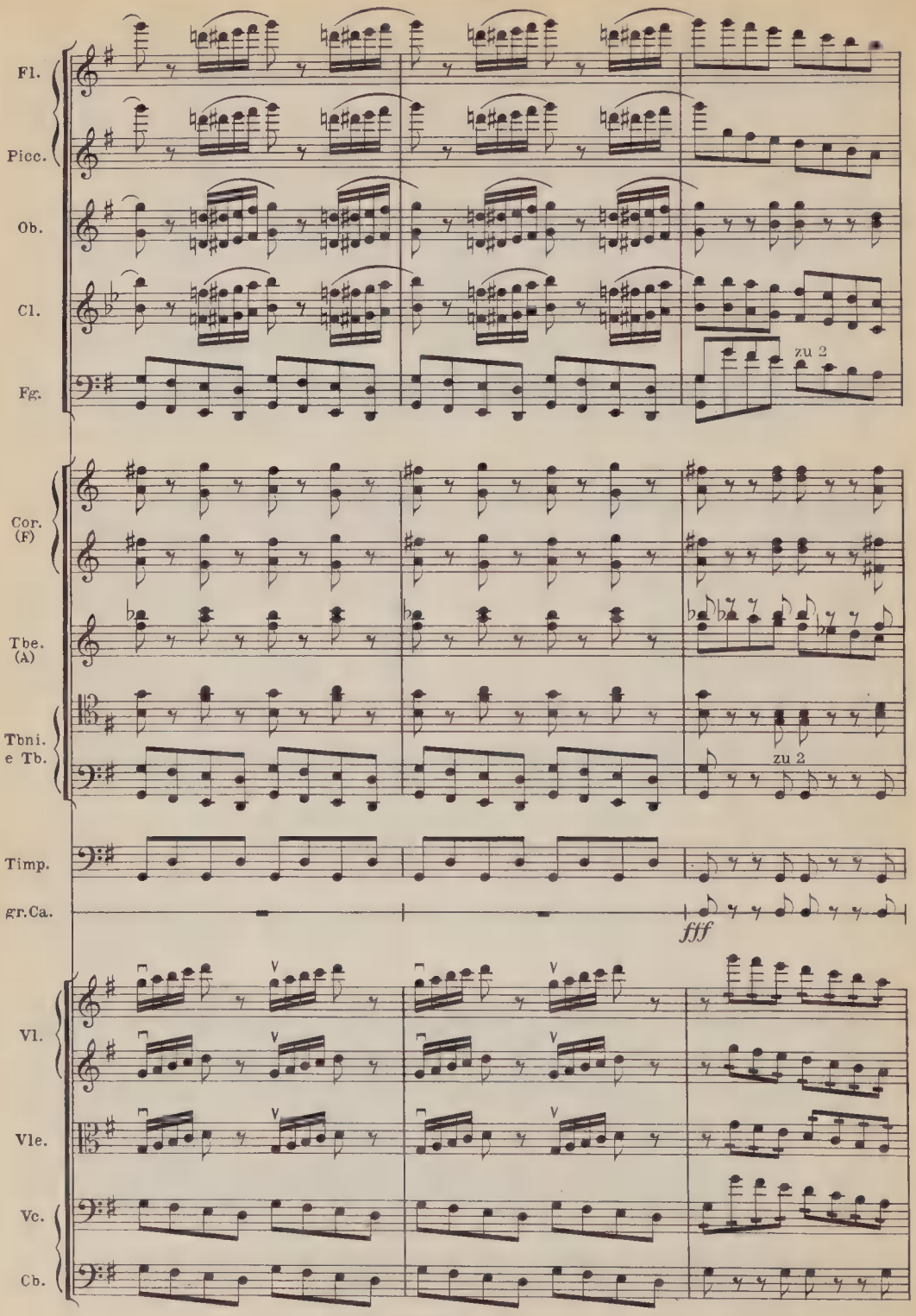

zu 2
Fl.
Picc.
Ob.
zu 2
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. Tb.
gr. Ca.
unis.
unis.
Vl.
Vle.
Vc.
Cb.
fff

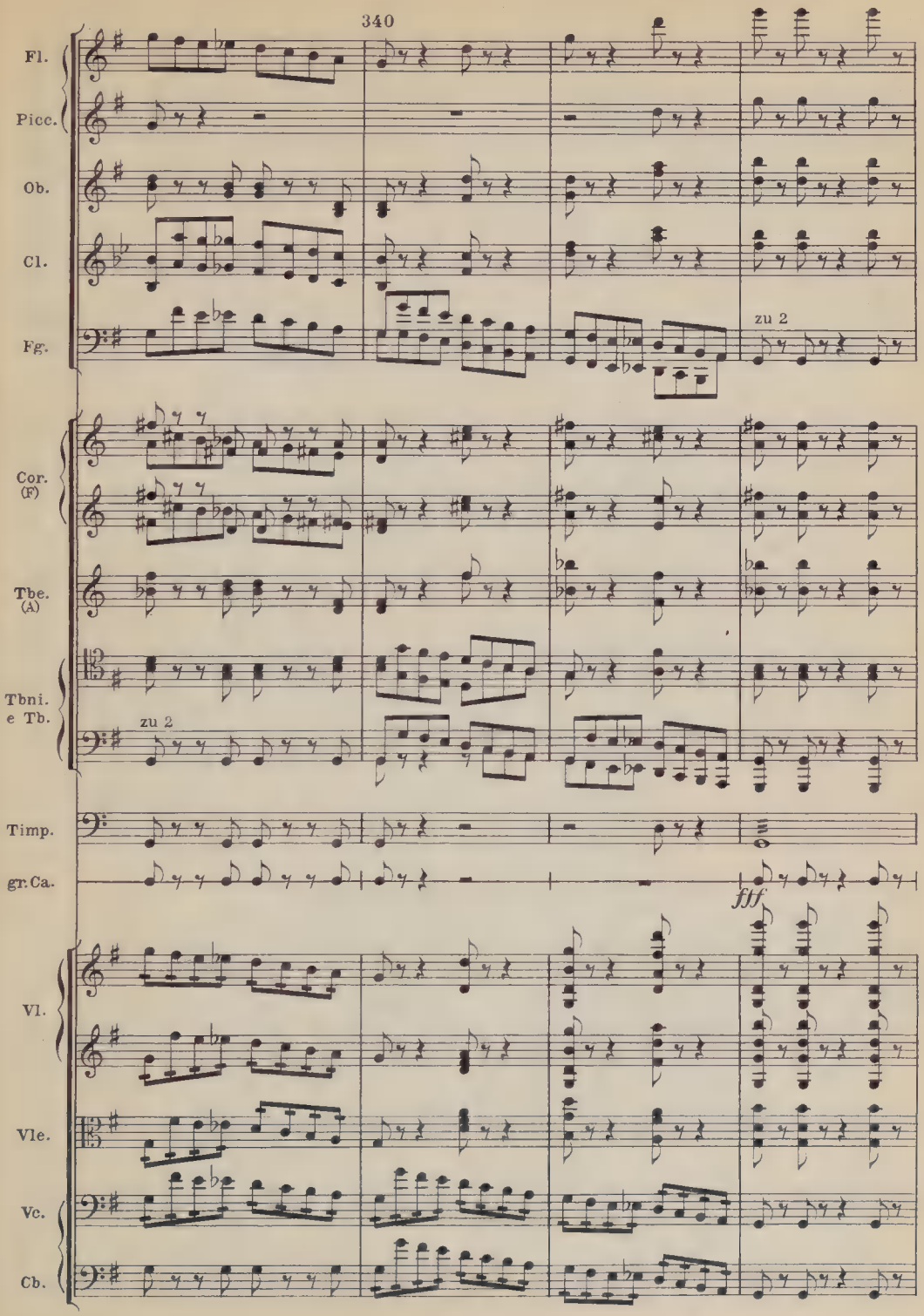

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Vl.
Vle.
Vc.
Cb.

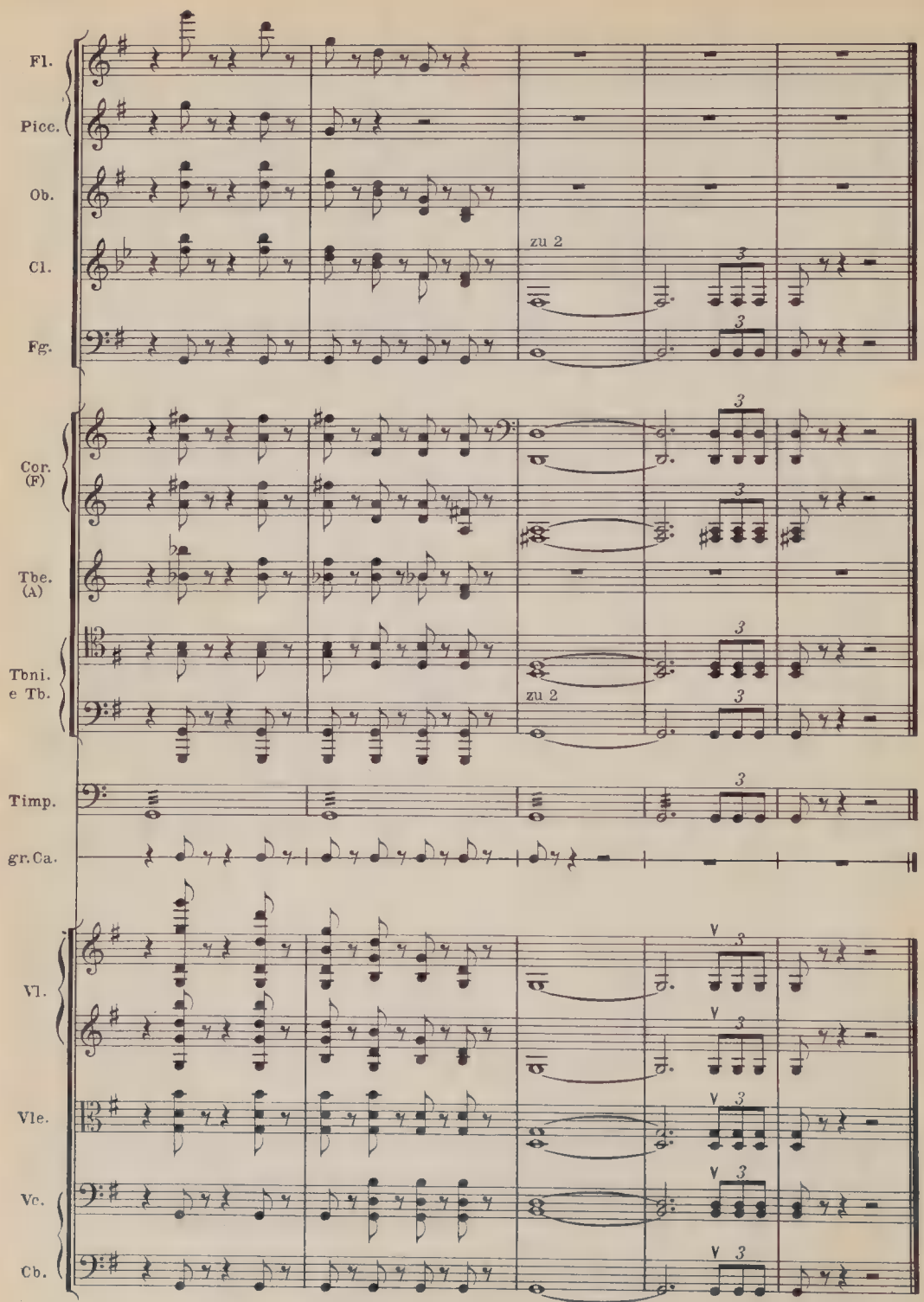

Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.


330
Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc. e Cb.
sempre fff
zu 2
Bassi


Fl.
Picc.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc. e Cb.

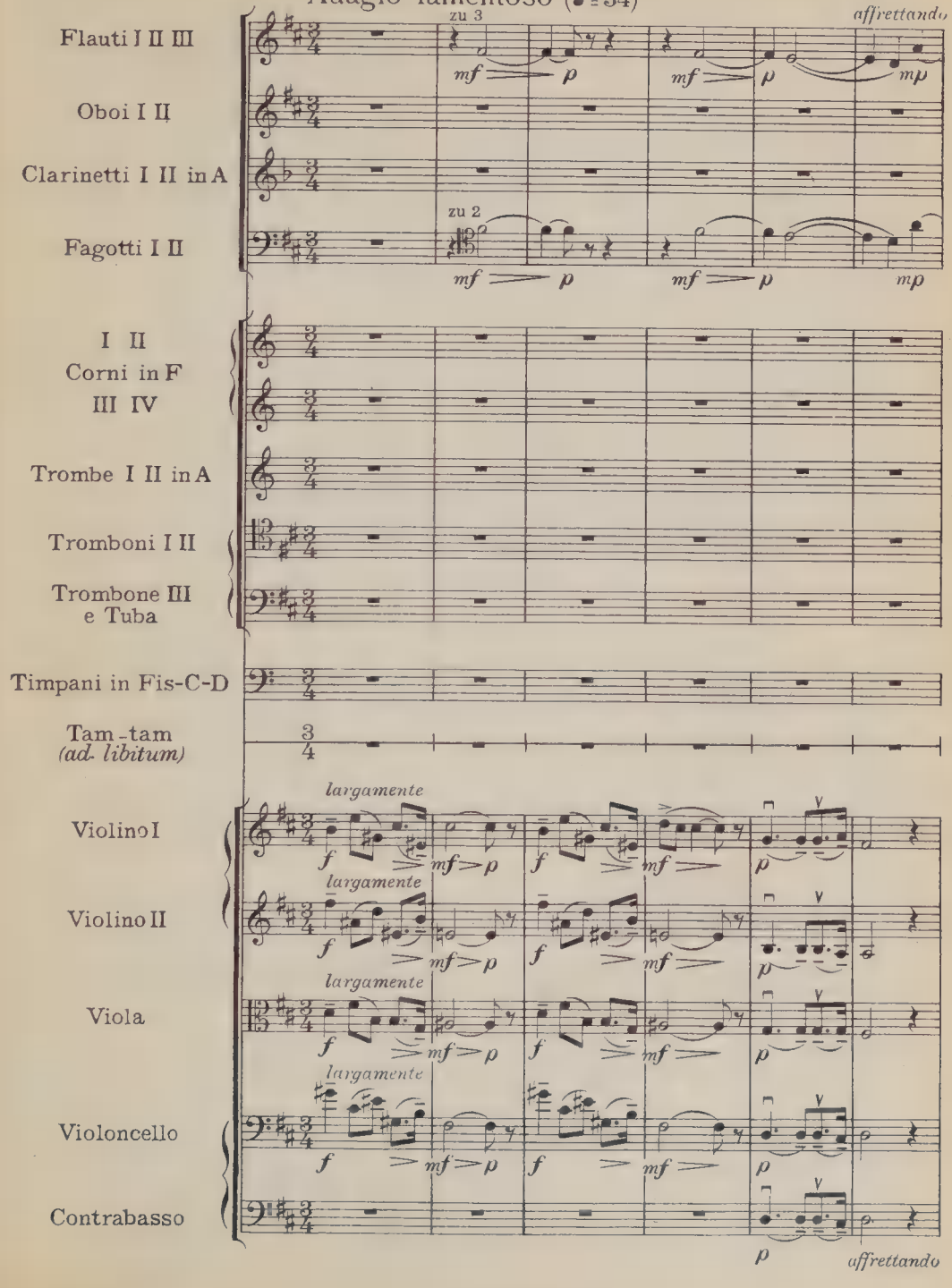

Fl.
Picc.
Ob.
Cl.
Fg.
zu 2
Cor. (F)
Tbe. (A)
Tbni. e Tb.
zu 2
Timp.
gr.Ca.
fff
Vl.
Vle.
Vc.
Cb.

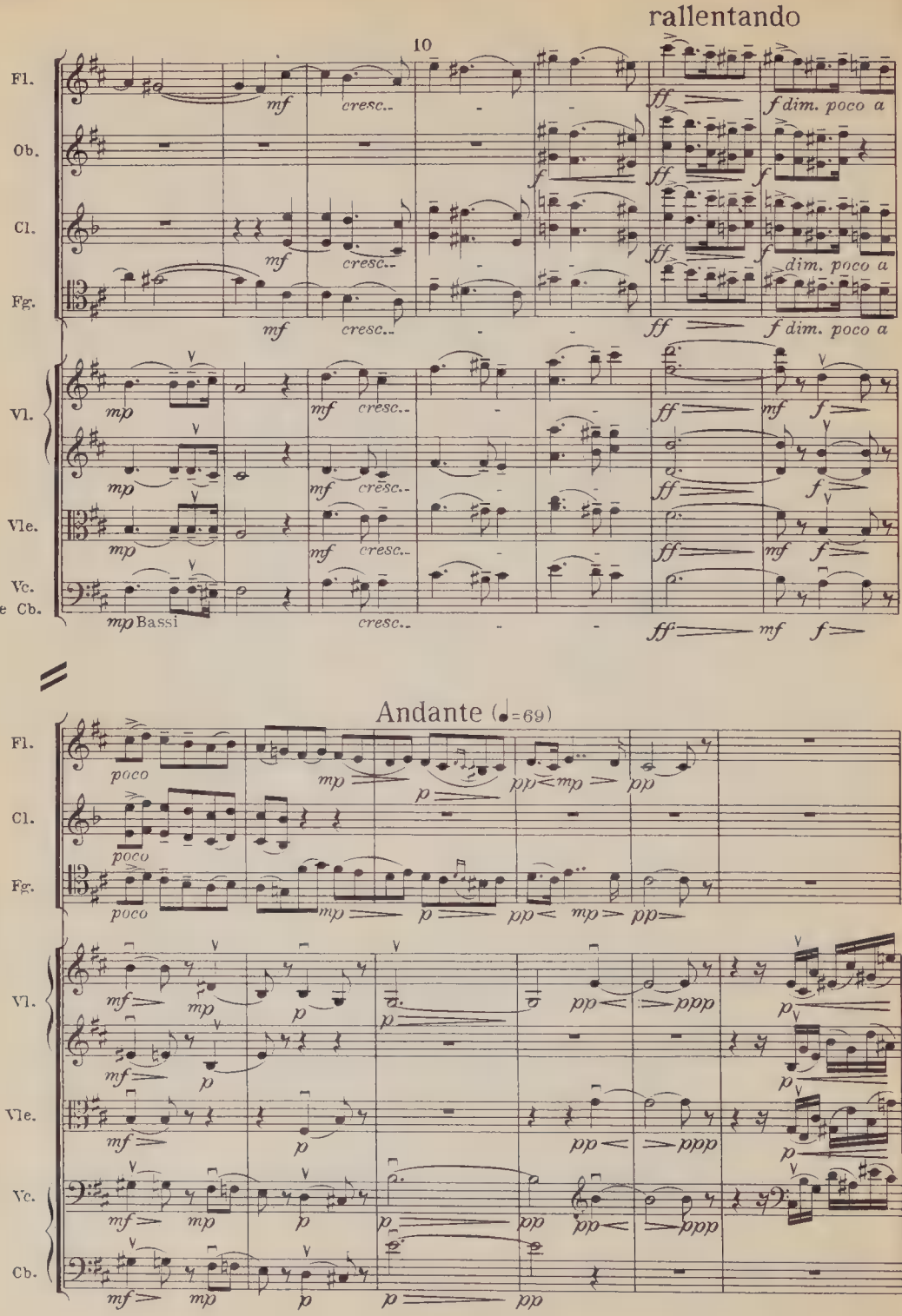

340
Fl.
Picc.
Ob.
Cl.
Fg.
zu 2
Cor. (F)
Tbe. (A)
Tbni. e Tb.
zu 2
Timp.
gr. Ca.
fff
Vl.
Vle.
Vc.
Cb.

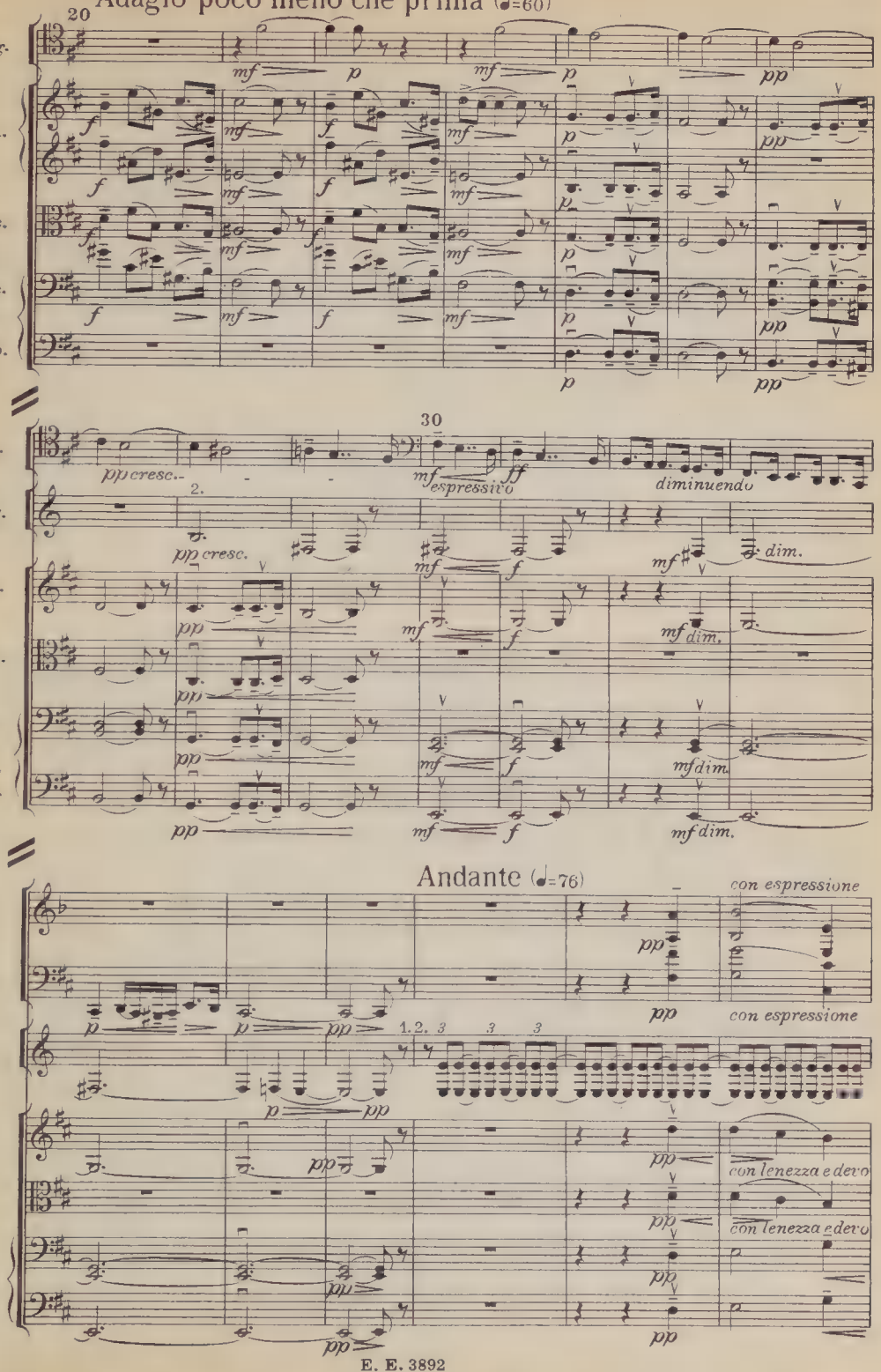

Fl.
Picc.
Ob.
Cl.
zu 2
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
zu 2
Timp.
gr. Ca.
Vl.
Vle.
Vc.
Cb.

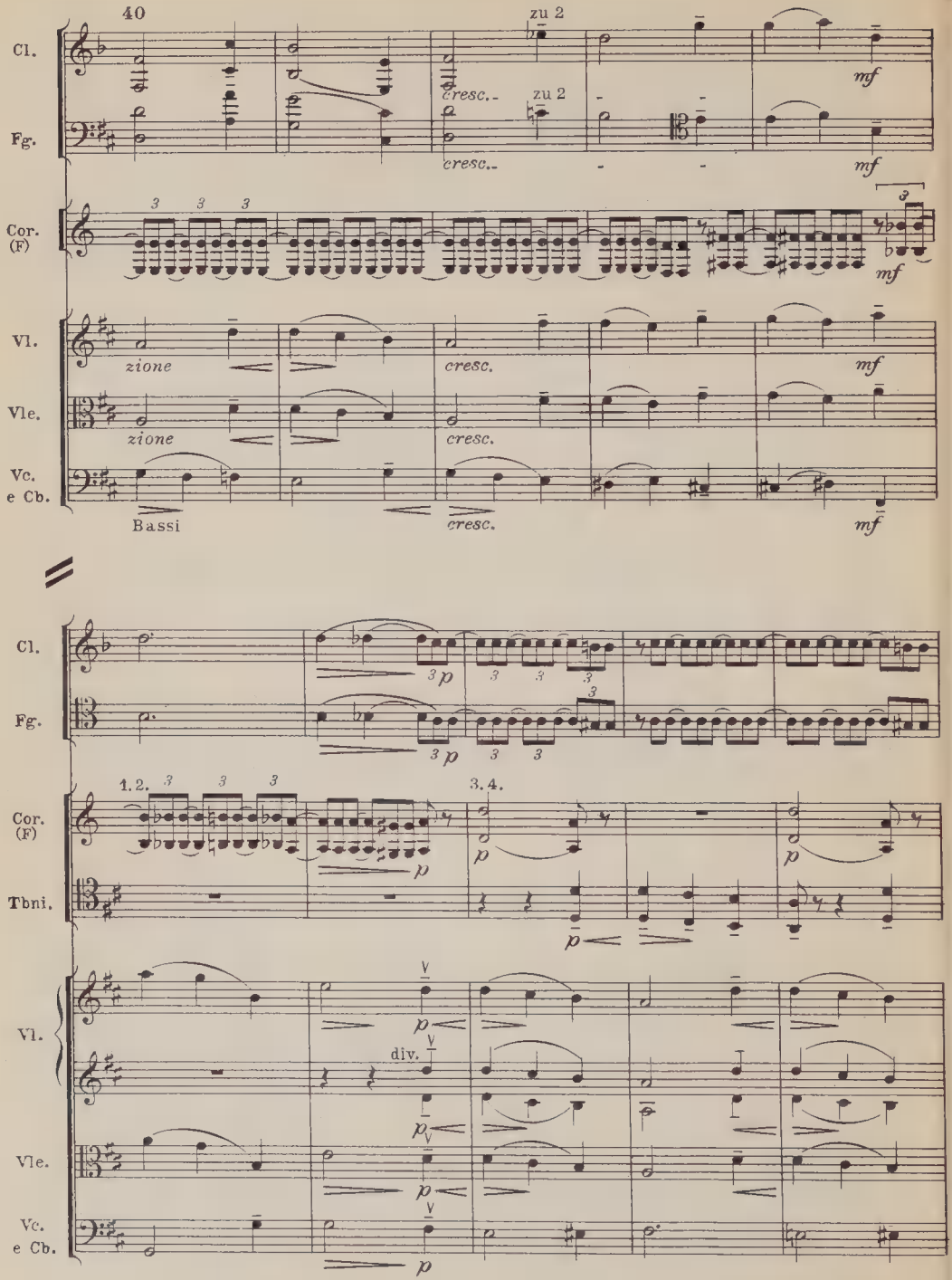
IV
Finale

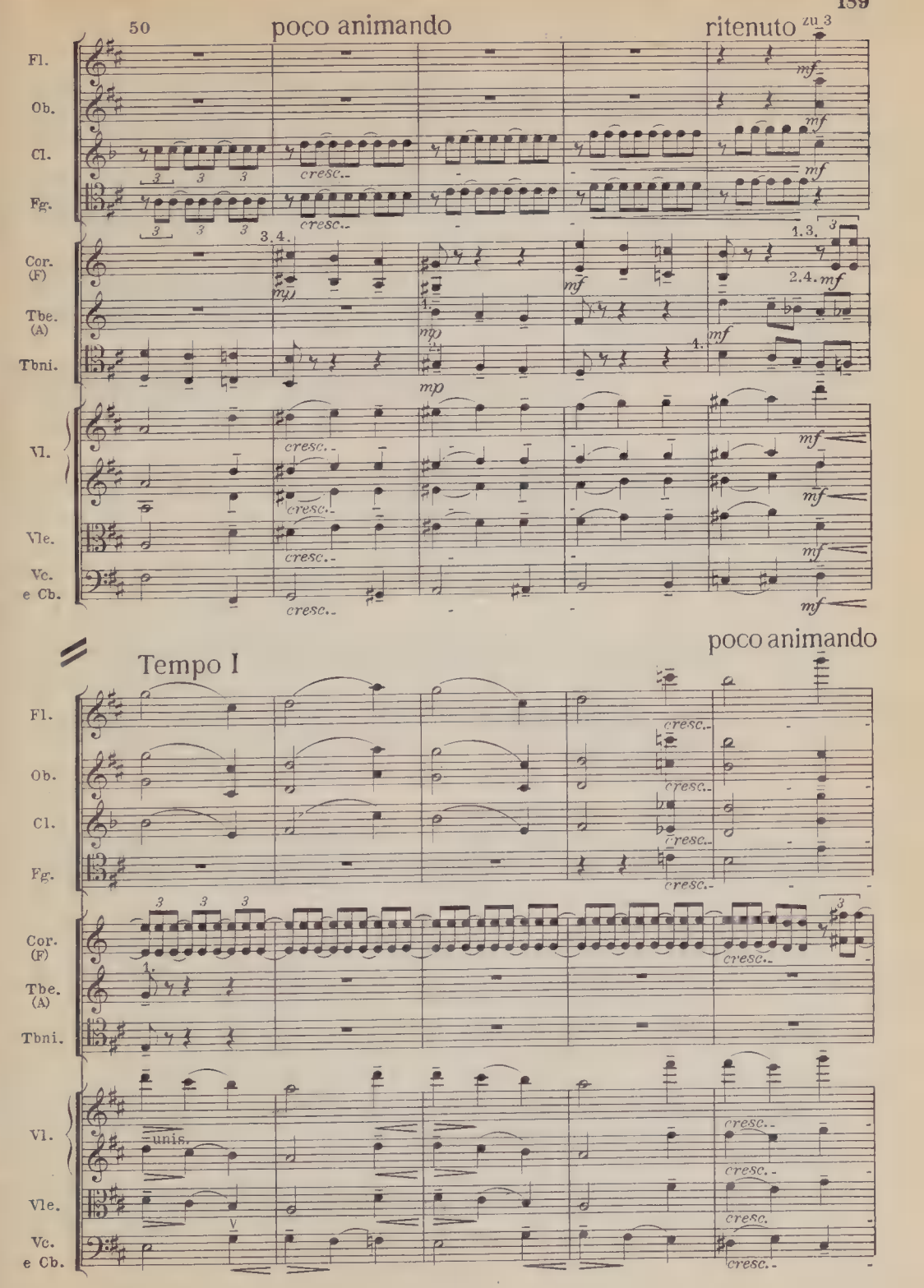
Adagio lamentoso (♩ = 54)

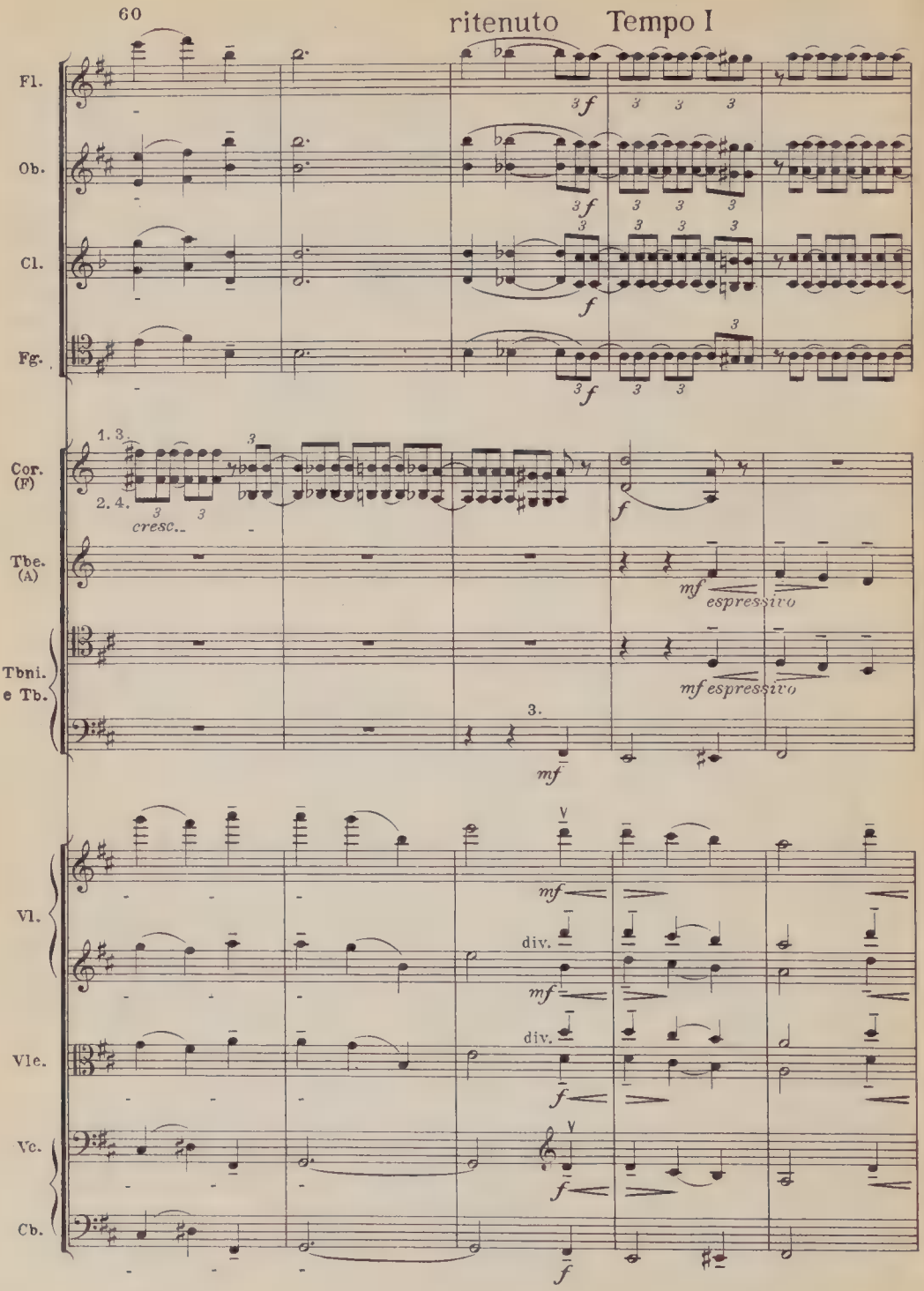


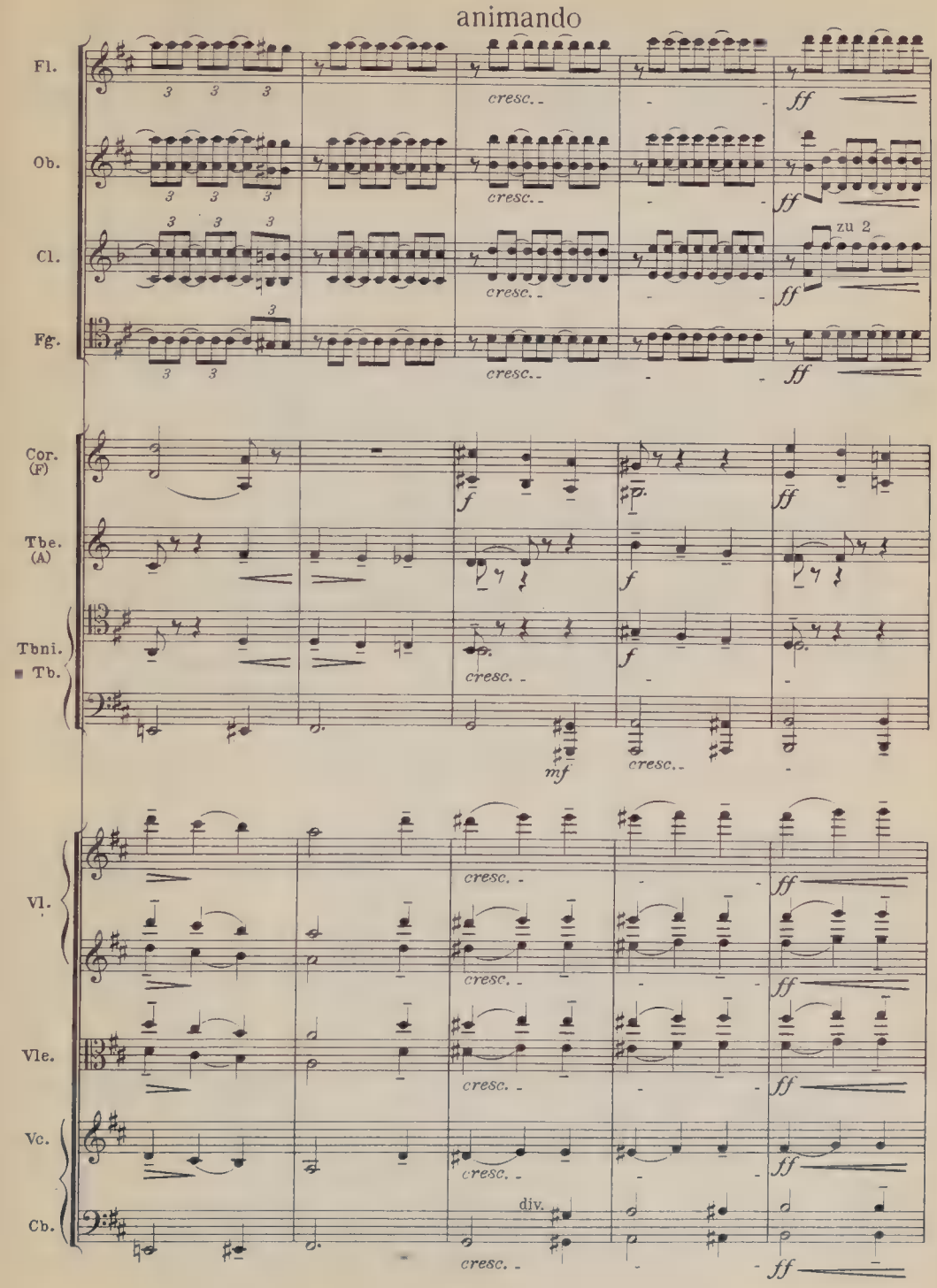

rallentando
10
Fl.
Ob.
Cl.
Fg.
Vl.
Vle.
Vc.
e Cb.
mf cresc..
ff
f dim. poco a
mp
mp Bassi
Andante (♩=69)
poco
p
pp
ppp

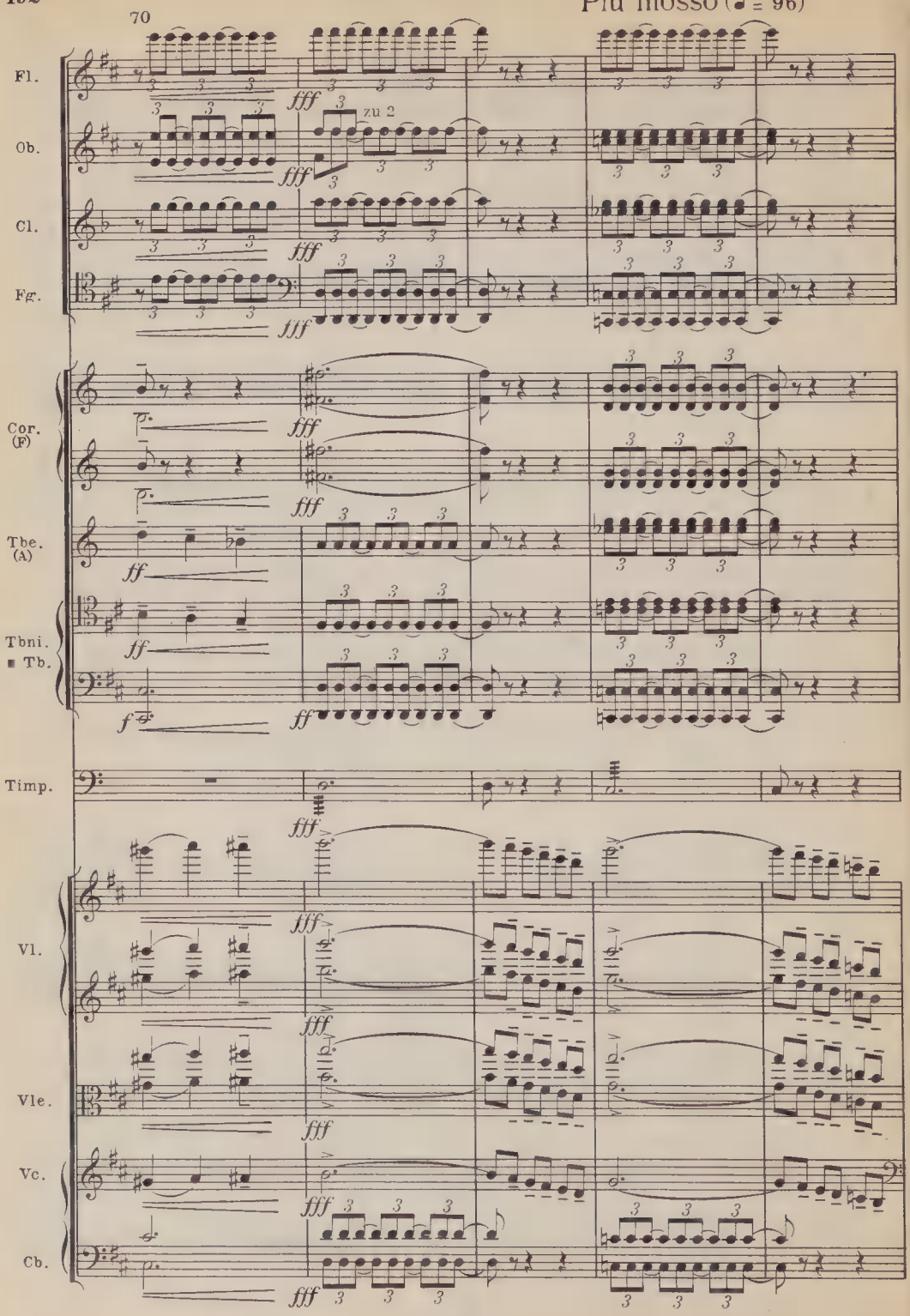

Adagio poco meno che prima (♩=60)
20
Fg.
Vl.
Vle.
Vc.
Cb.
30
Cor. (F)
Andante (♩=76)
Cl.
con espressione
1. 2.
con lenezza e devo

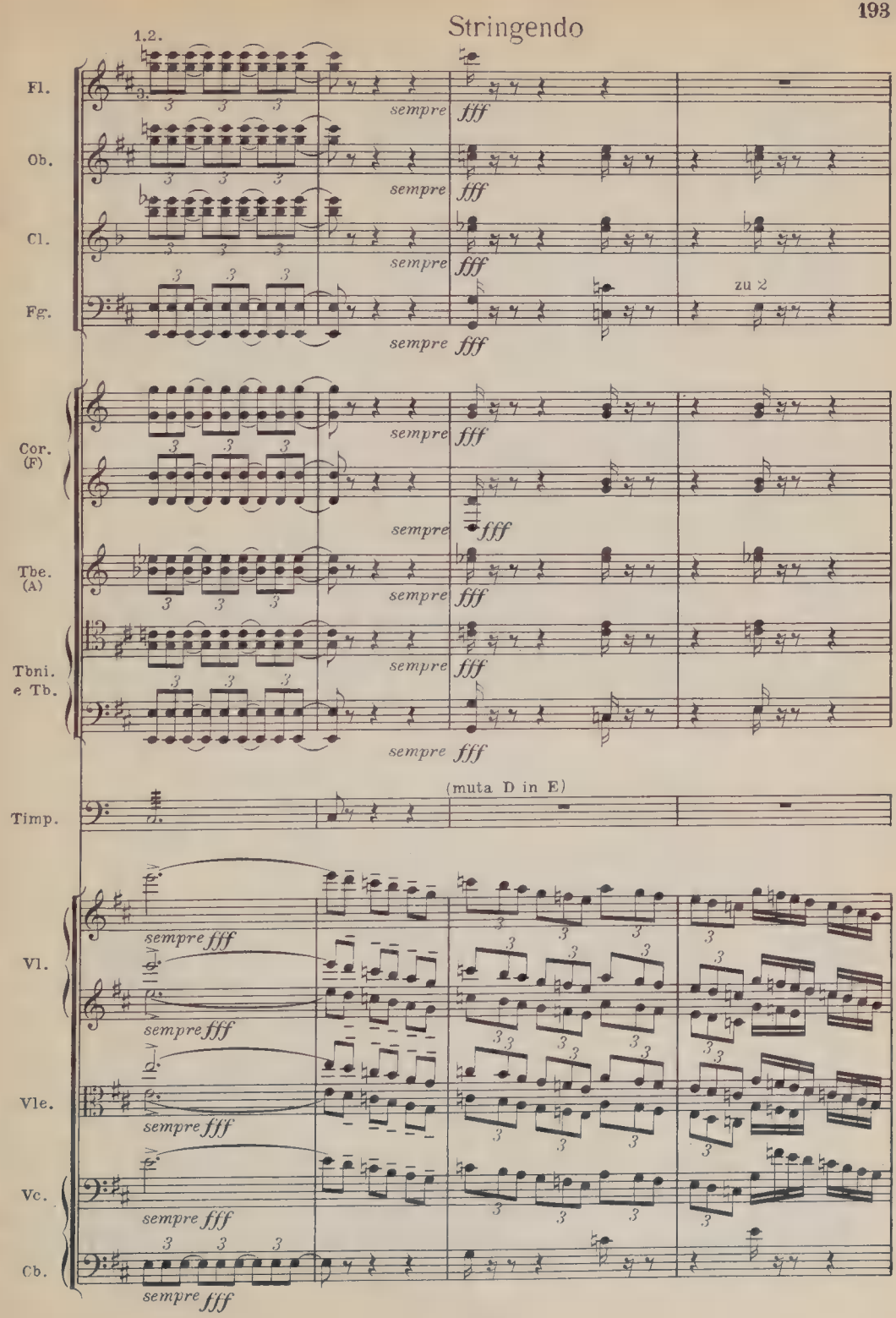

40
Cl.
Fg.
Cor. (F)
Vl.
Vle.
Vc. e Cb.
zu 2
cresc.
mf
zione
Bassi
1.2.
3.4.
Tbni.
p
div.

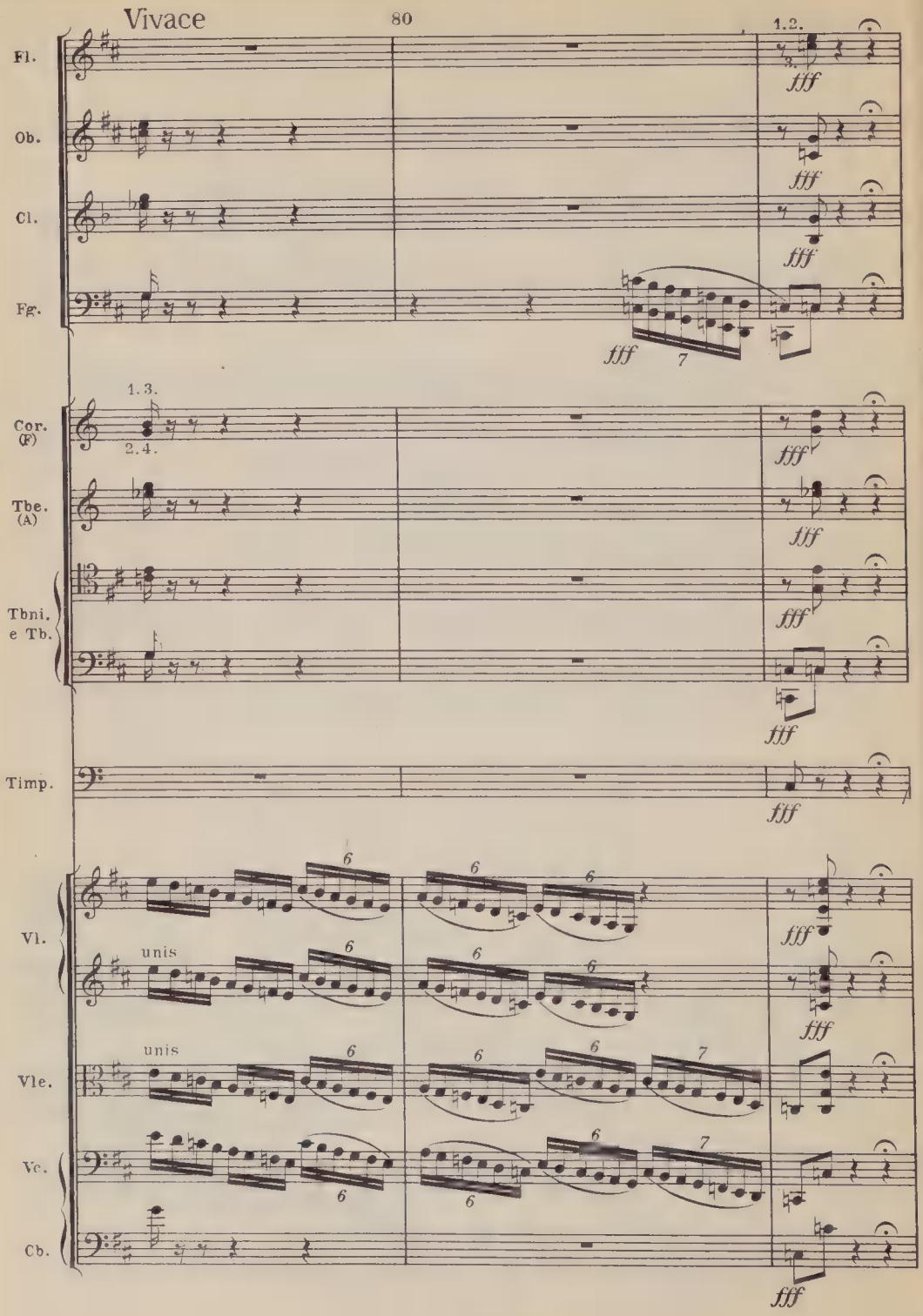

50
poco animando
ritenuto
zu 3
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni.
Vl.
Vle.
Vc. e Cb.
cresc.
mf
mp
3.4.
1.3.
2.4.
1.
4.
Tempo I
poco animando
unis.

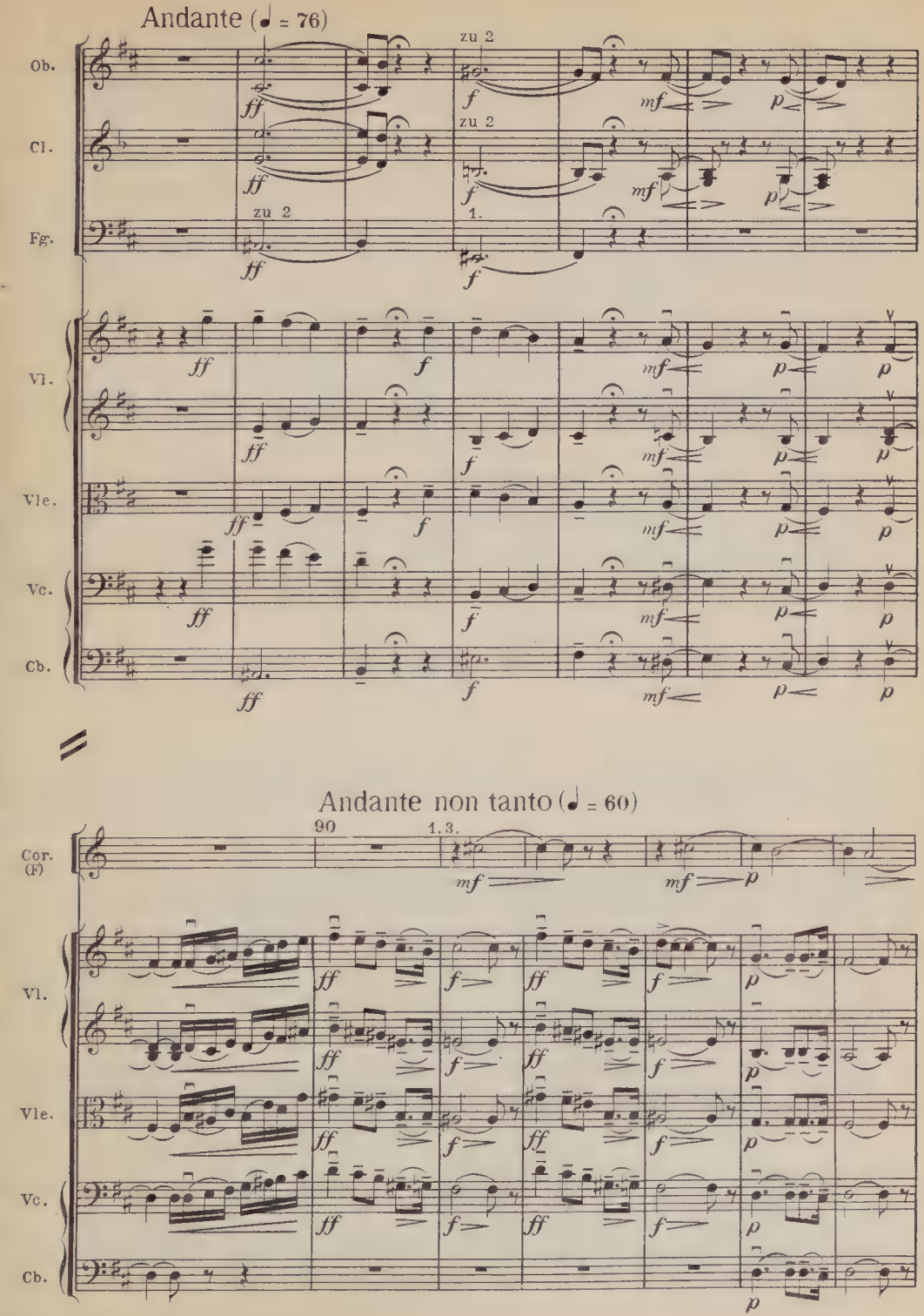

60
ritenuto
Tempo I
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Vl.
Vle.
Vc.
Cb.
cresc.
espressivo
div.

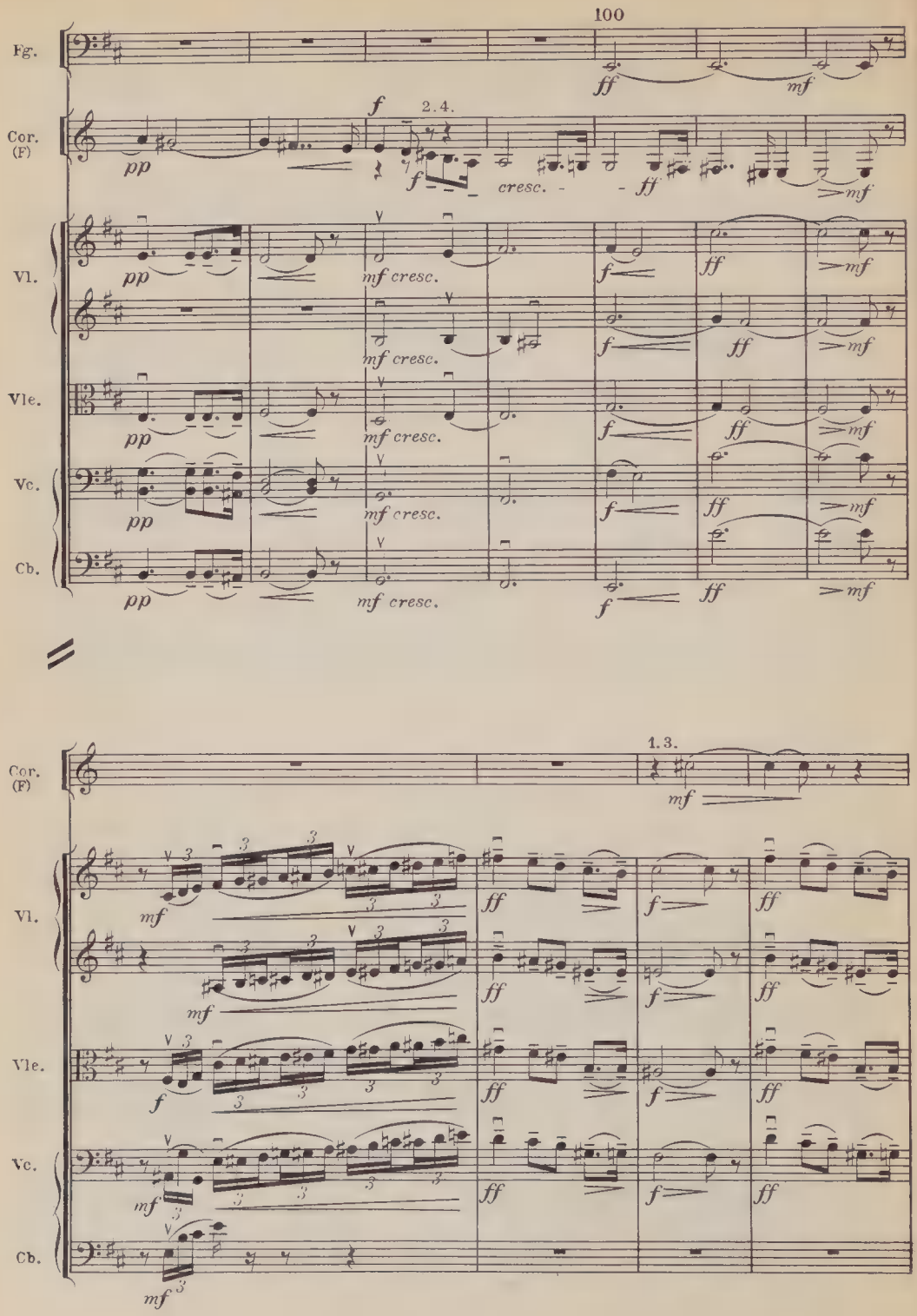

animando
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni.
Tb.
Vl.
Vle.
Vc.
Cb.
cresc.
ff
zu 2
f
mf
div.


70
Più mosso (♩ = 96)
Fl.
Ob.
Cl.
Fg.
zu 2
Cor. (F)
Tbe. (A)
Tbni. ▪ Tb.
Timp.
Vl.
Vle.
Vc.
Cb.


Stringendo
1.2.
Fl.
Ob.
Cl.
Fg.
zu 2
Cor. (F)
Tbe. (A)
Tbni. e Tb.
(muta D in E)
Timp.
Vl.
Vle.
Vc.
Cb.
sempre fff

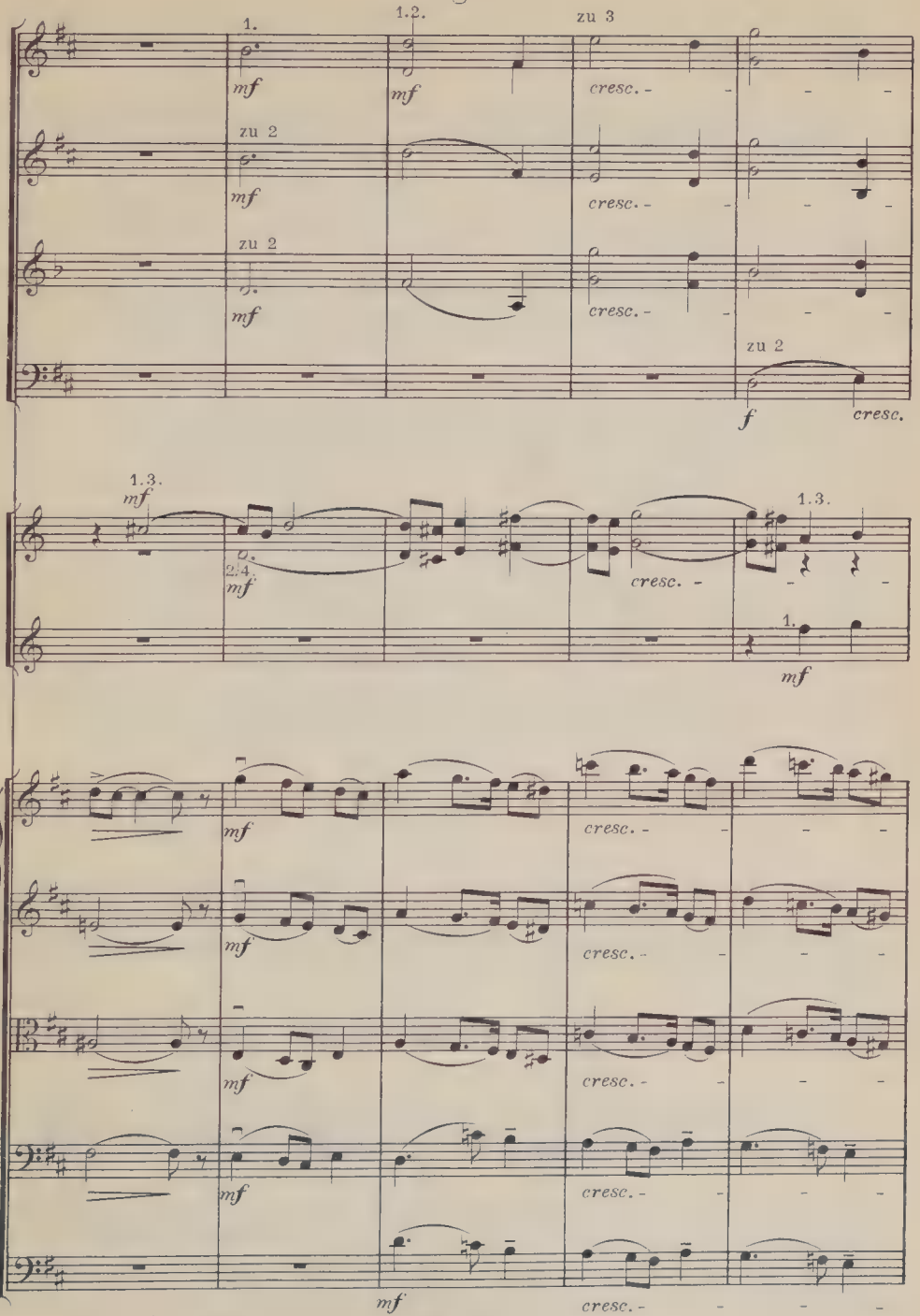

Vivace
80
Fl.
Ob.
Cl.
Fg.
1.2.
3.
fff
7
Cor. (F)
1.3.
2.4.
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
unis
Vle.
Vc.
Cb.
6
7

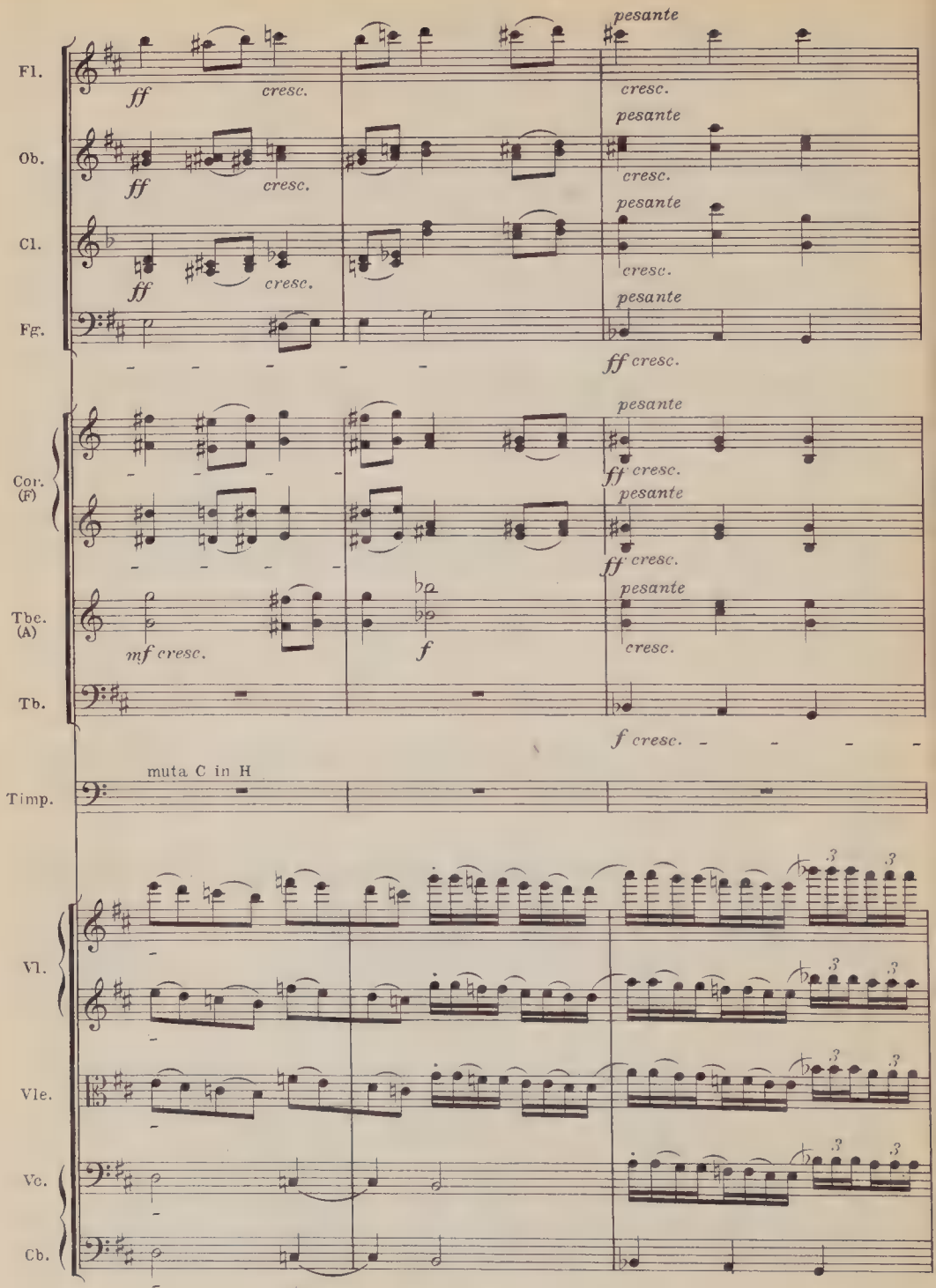

Andante (♩ = 76)
Ob.
Cl.
Fg.
zu 2
1.
Vl.
Vle.
Vc.
Cb.
Andante non tanto (♩ = 60)
90
1.3.
Cor. (F)

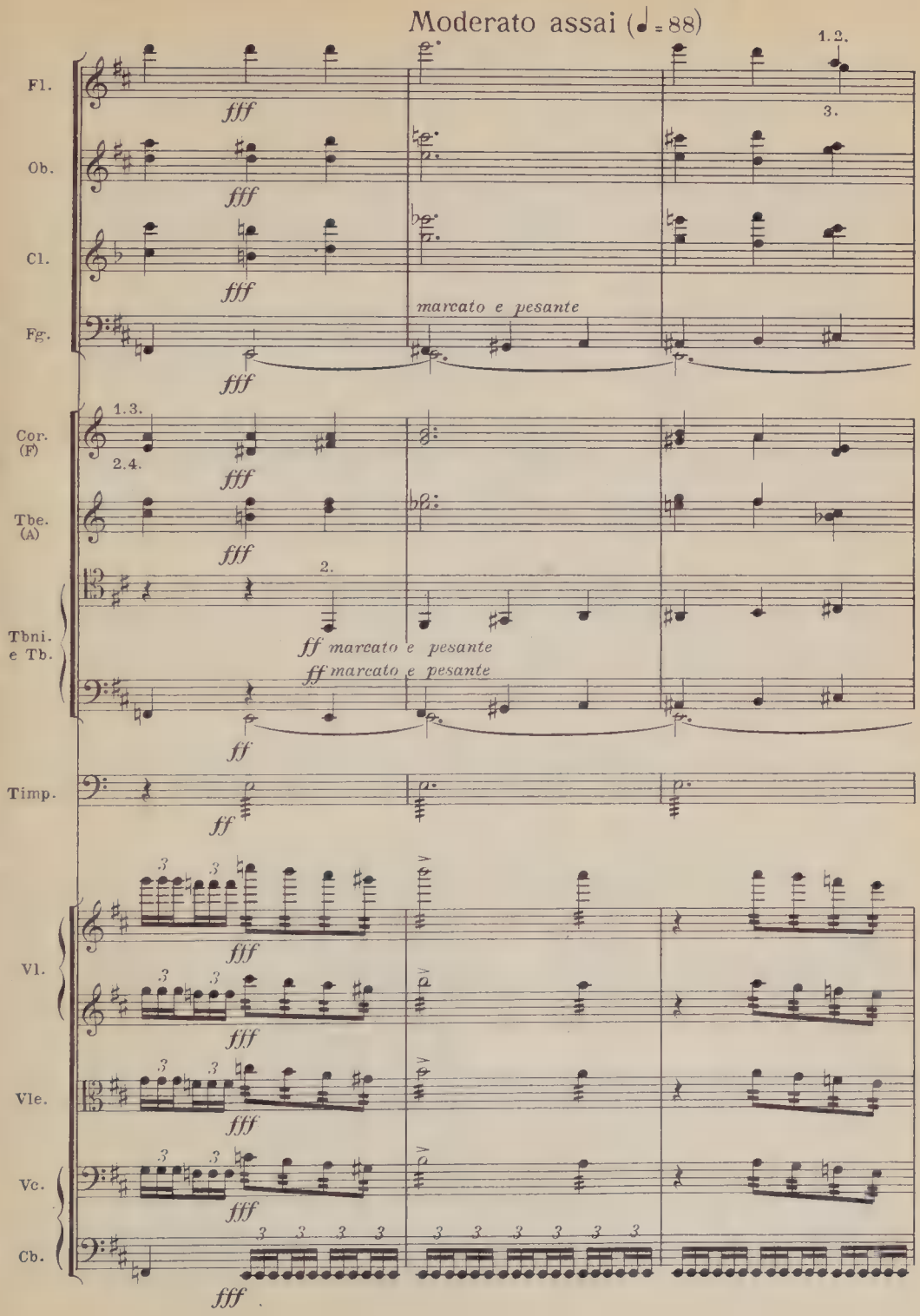

100
Fg.
Cor. (F)
Vl.
Vle.
Vc.
Cb.
2.4.
1.3.
pp
mf cresc.
cresc.
f
ff
mf

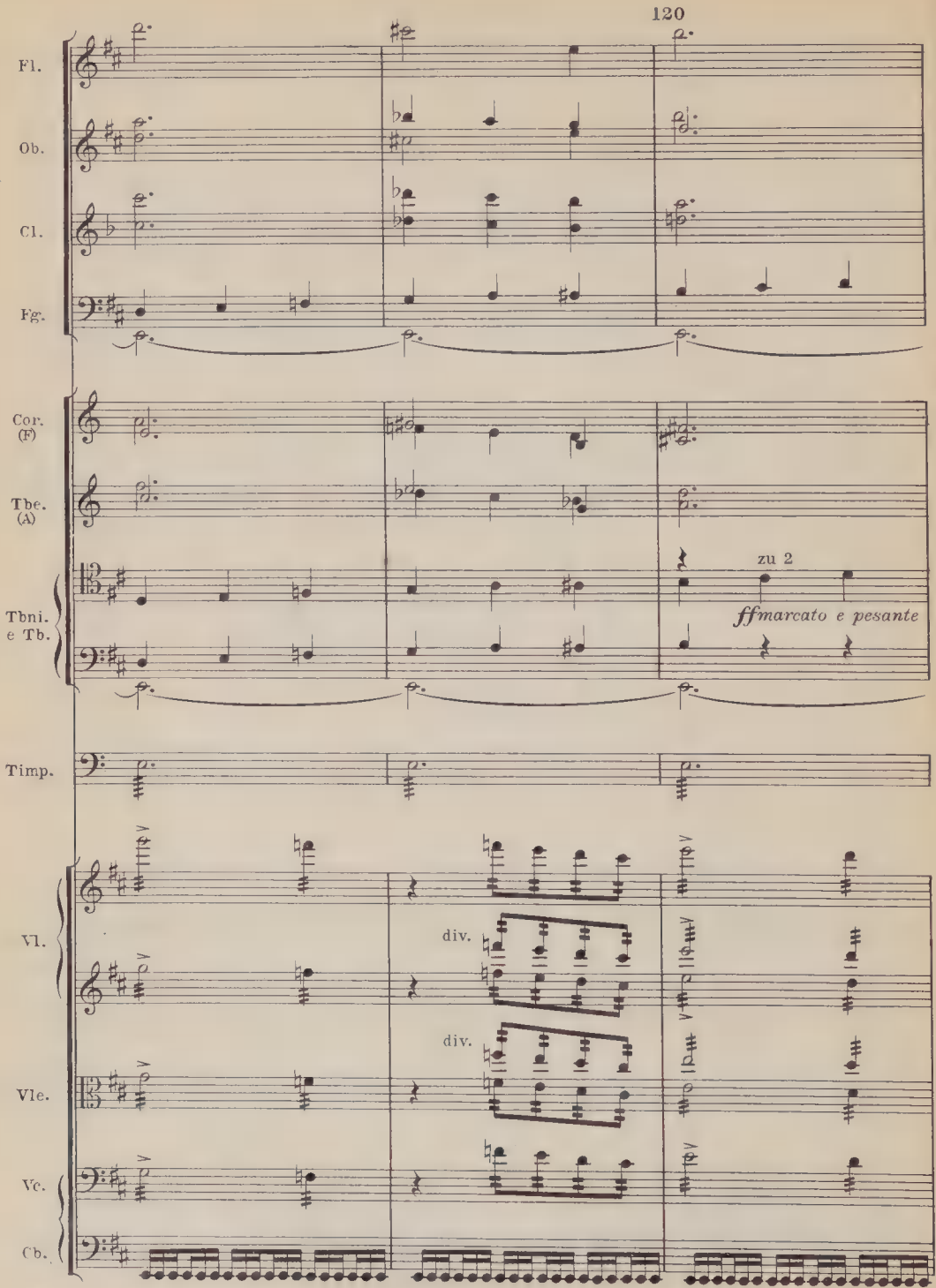
110

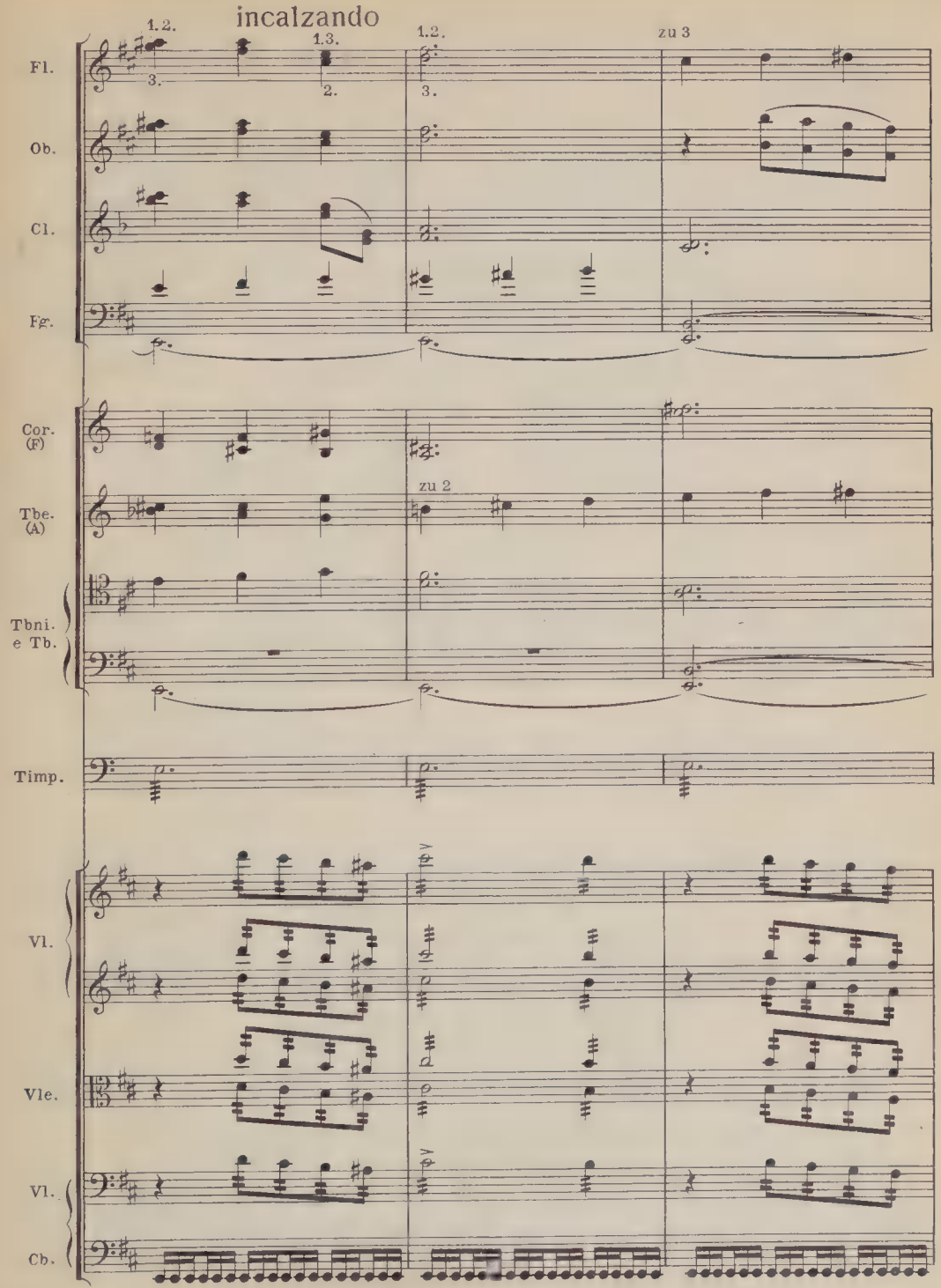
Stringendo molto

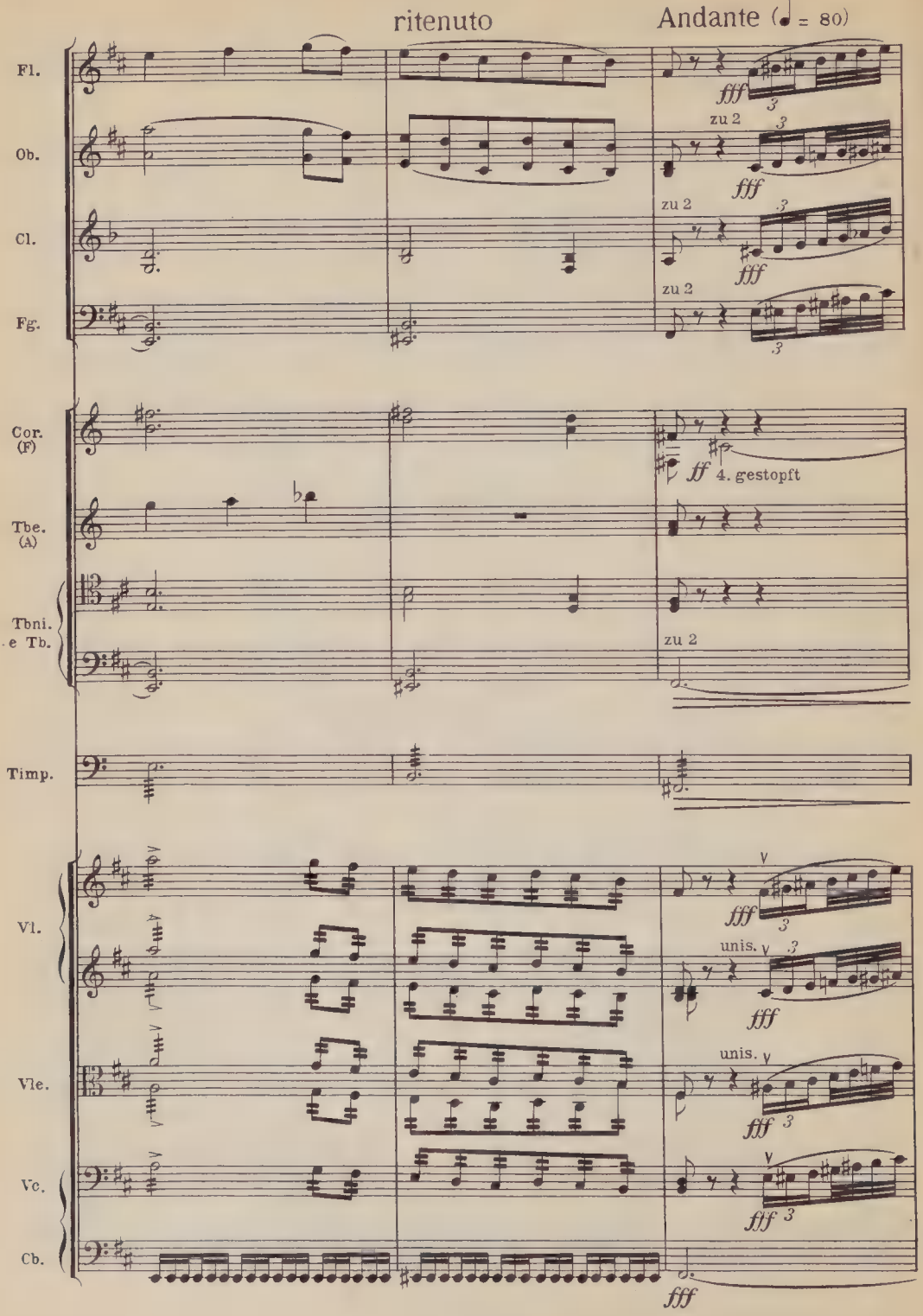


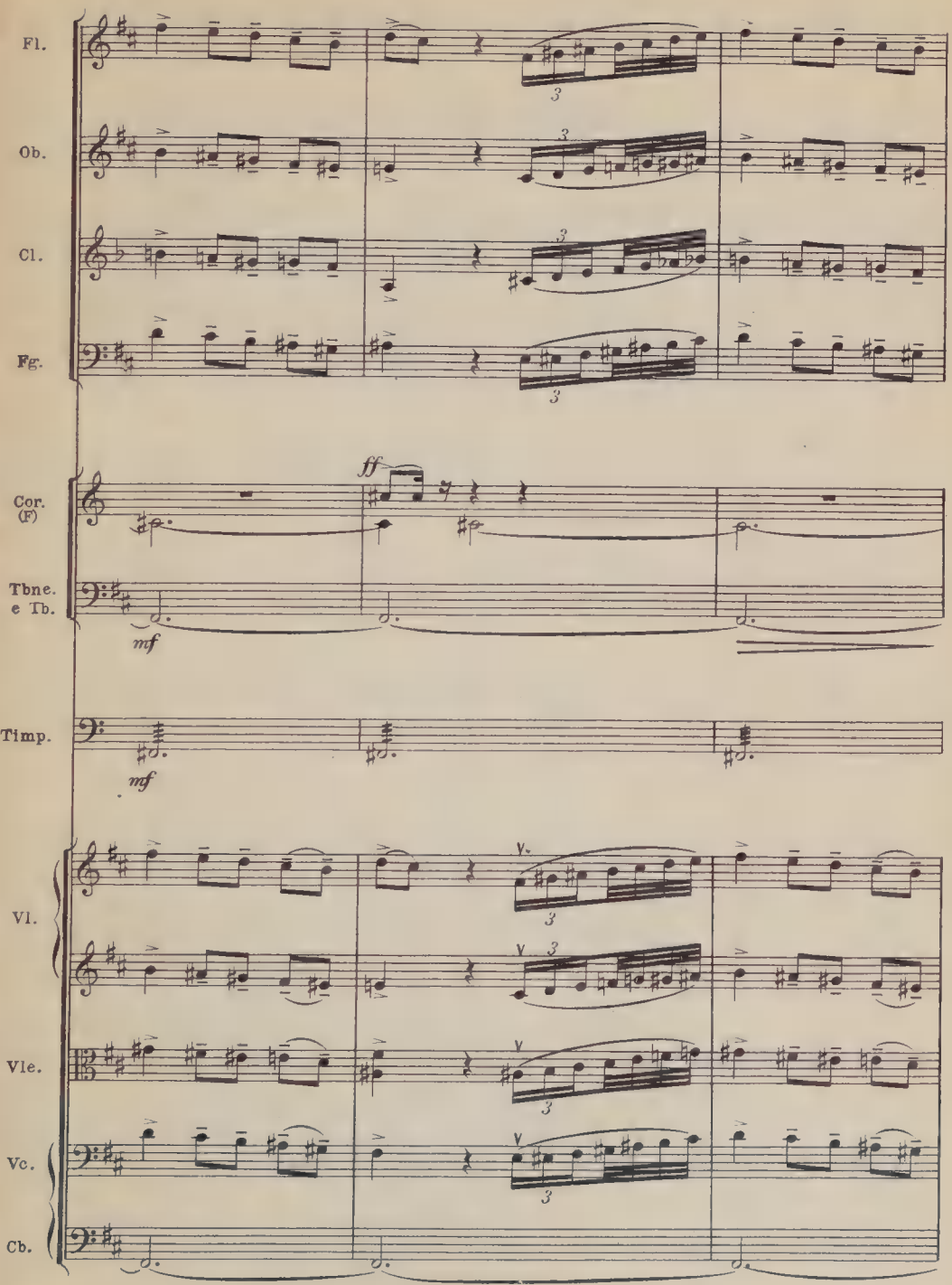

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
ff
cresc.
pesante
ff cresc.
mf cresc.
f
f cresc.
muta C in H

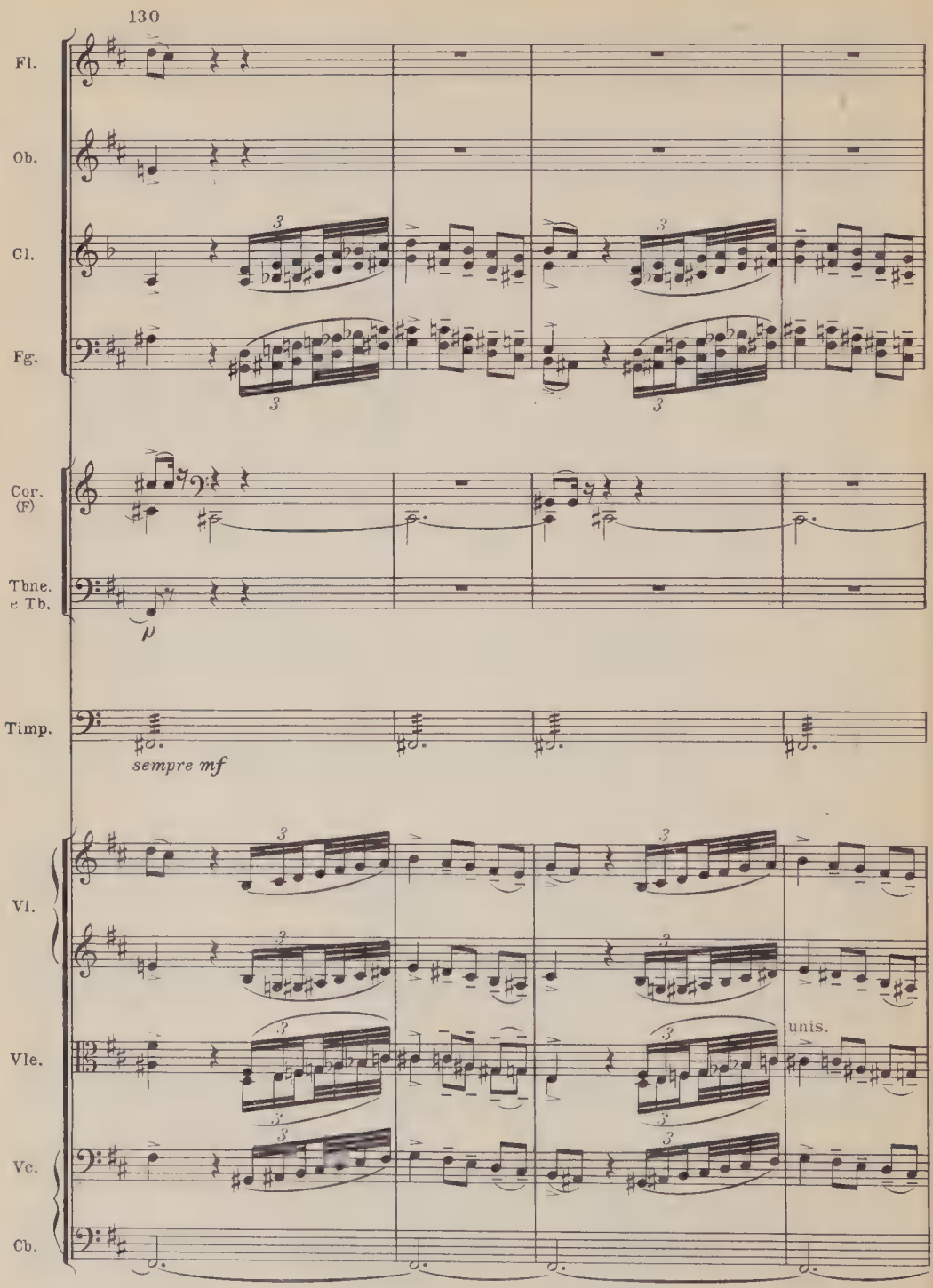

Moderato assai (♩= 88)
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
fff
marcato e pesante
ff
1.2.
3.
1.3.
2.4.
2.

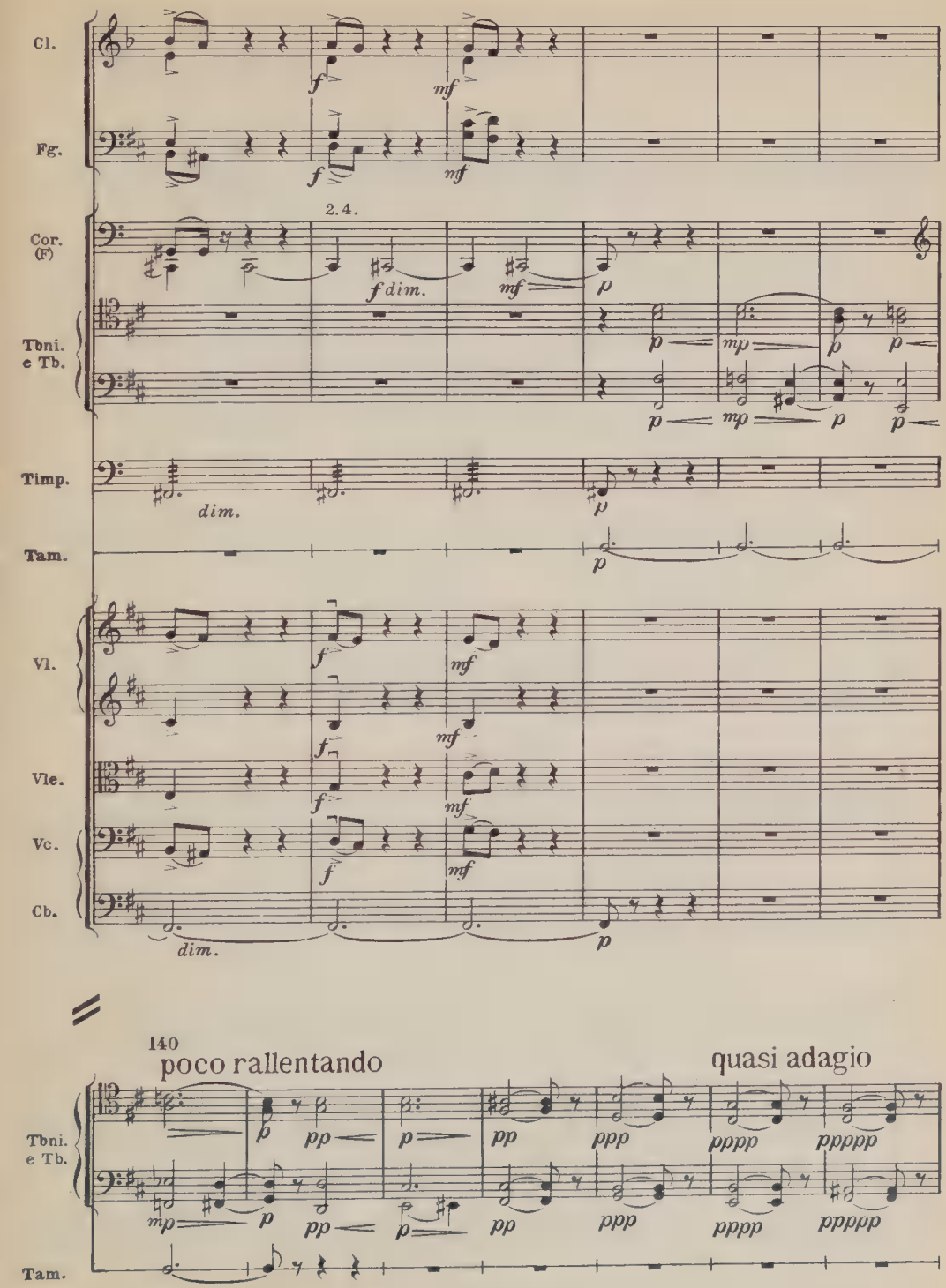

120
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (A)
Tbni. e Tb.
zu 2
ffmarcato e pesante
Timp.
Vl.
div.
div.
Vle.
Vc.
Cb.

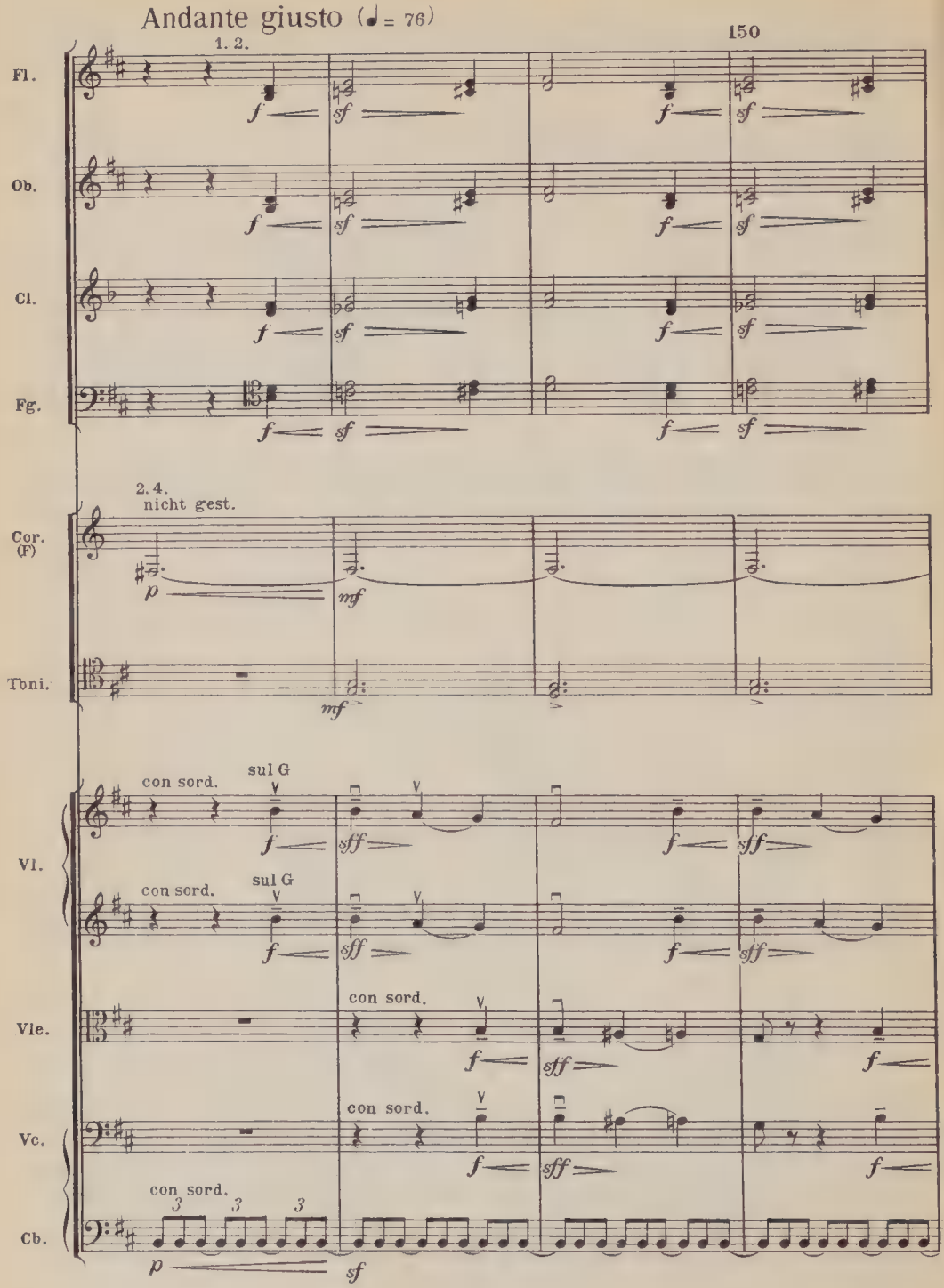

incalzando
1.2.
1.3.
1.2.
zu 3
Fl.
Ob.
Cl.
Fg.
Cor. (F)
zu 2
Tbe. (A)
Tbni. e Tb.
Timp.
Vl.
Vle.
Vl.
Cb.

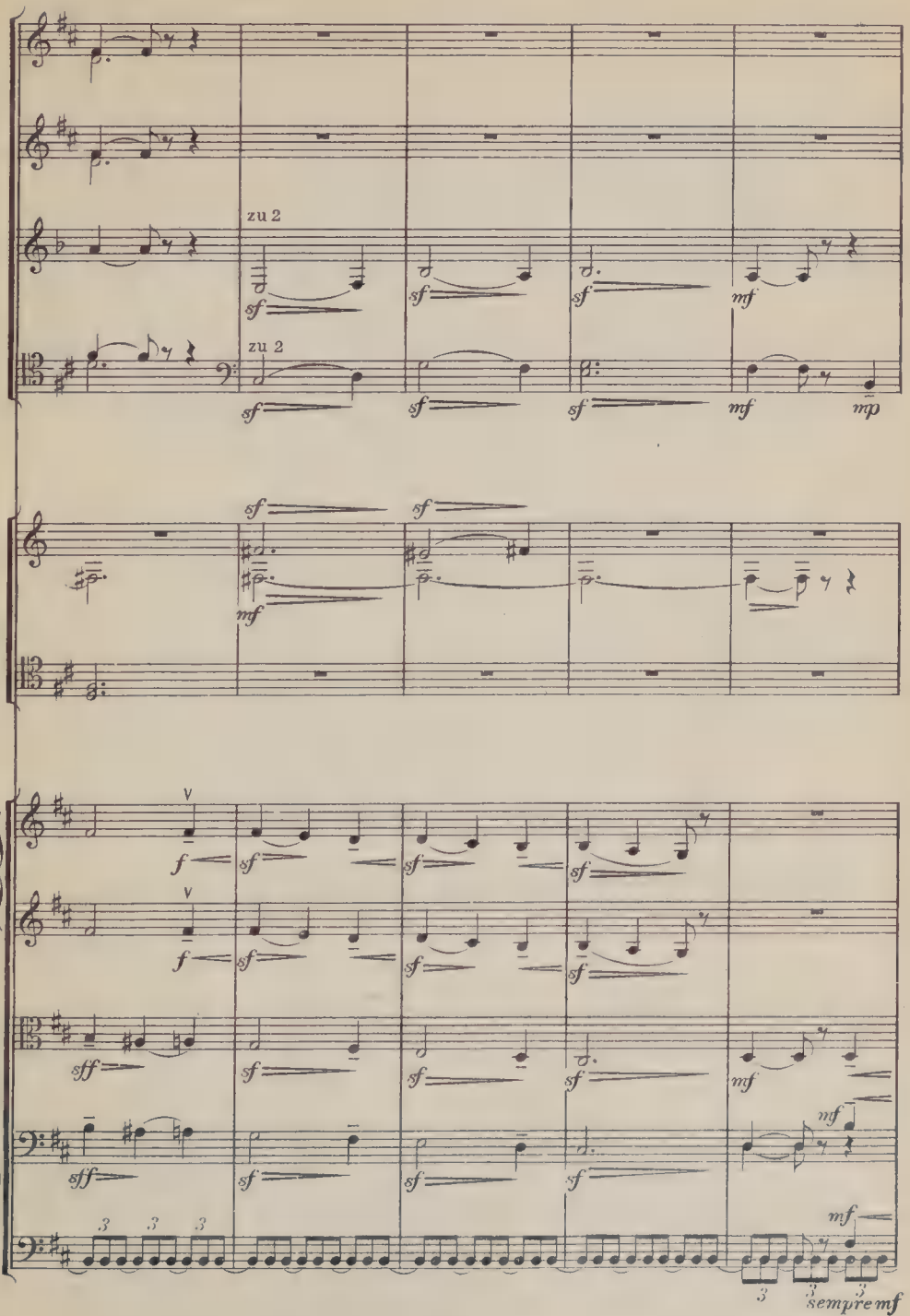

ritenuto
Andante (♩ = 80)
Fl.
Ob.
Cl.
Fg.
zu 2
fff
Cor. (F)
Tbe. (A)
Tbni. e Tb.
ff 4. gestopft
Timp.
Vl.
Vle.
Vc.
Cb.
unis.


Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbne. e Tb.
Timp.
Vl.
Vle.
Vc.
Cb.
ff
mf
mf
3

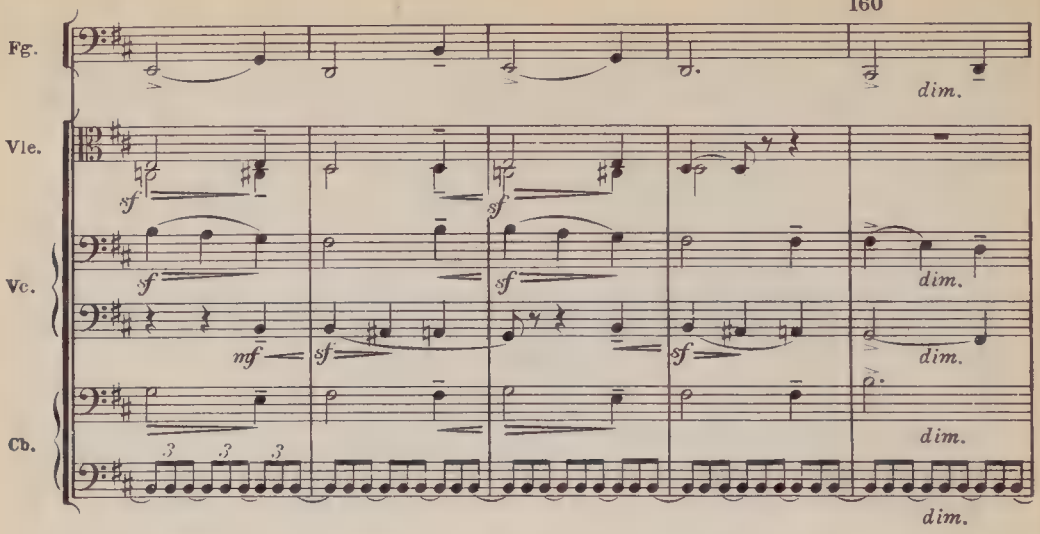

130
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbne. e Tb.
p
Timp.
sempre mf
Vl.
Vle.
unis.
Vc.
Cb.

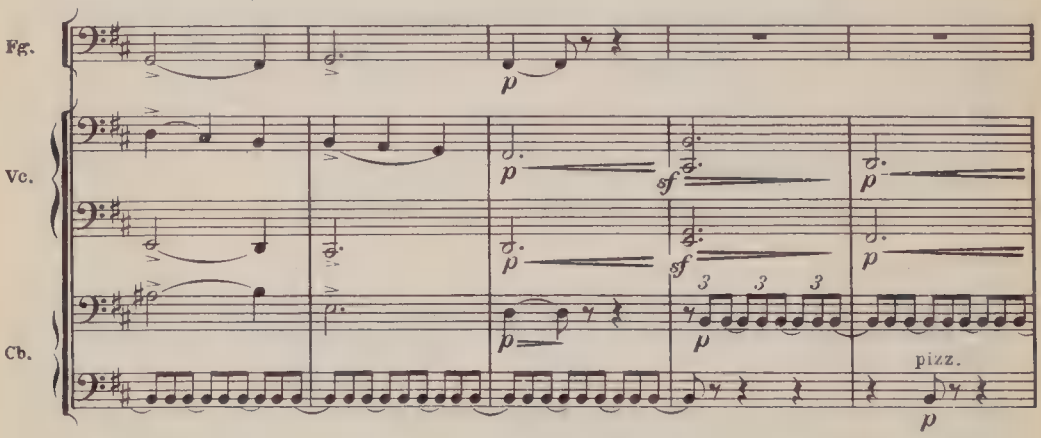

Cl.
Fg.
2.4.
Cor. (F)
Tbni. e Tb.
Timp.
Tam.
Vl.
Vle.
Vc.
Cb.
dim.
140
poco rallentando
quasi adagio

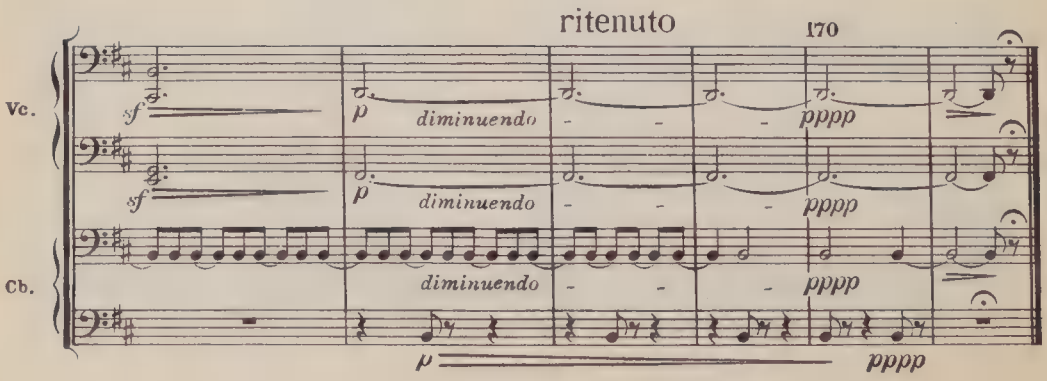

Andante giusto (♩ = 76)
150
1. 2.
Fl.
Ob.
Cl.
Fg.
2. 4.
nicht gest.
Cor. (F)
Tbni.
con sord.
sul G
Vl.
Vle.
Vc.
Cb.


Fl.
Ob.
Cl.
zu 2
Fg.
zu 2
Cor. (F)
Tbni.
Vl.
Vle.
Vc.
Cb.
sempre mf

160


Fg.
Vle.
Vc.
Cb.
sf
mf
dim.


Fg.
Vc.
Cb.
p
sf
pizz.


ritenuto
170
Vc.
Cb.
sf
p
diminuendo
pppp

Symphonien:

No.		M.
401.	**Mozart**, C (Jupiter) [551]	1.50
402.	**Beethoven**, No. 5, C m	2.—
403.	**Schubert**, H m (unvoll.)	1.—
404.	**Mozart**, G m [550]	1.50
405.	**Beethoven**, No. 3, Es (Eroica)	2.—
406.	**Mendelssohn**, Nr. 3, A m	2.50
407.	**Beethoven**, No. 6, F (Pastorale)	2.—
408.	**Schumann**, No. 3, Es	2.—
409.	**Haydn**, No. 104 [2], D (London)	1.20
410.	**Schubert**, No. 7, C	3.—
411.	**Beethoven**, No. 9, D m	4.—
412.	**Beethoven**, No. 7, A	2.—
413.	**Schumann**, No. 4, D m	2.—
414.	**Beethoven**, No. 4, B	2.—
415.	**Mozart**, Es [543]	1.50
416.	**Beethoven**, No. 8, F	2.—
417.	**Schumann**, No. 1, B	2.50
418.	**Beethoven**, No. 1, C	1.50
419.	**Beethoven**, No. 2, D	2.—
420.	**Mendelssohn**, Nr. 4, A	2.50
421.	**Schumann**, No. 2, C	2.50
422.	**Berlioz**, Phant. Symph.	3.—
423.	**Berlioz**, Harold i. Ital.	3.—
424.	**Berlioz**, Romeo u. Julia	5.—
425.	**Brahms**, No. 1, C m	2.—
426.	**Brahms**, No. 2, D	2.—
427.	**Brahms**, No. 3, F	2.—
428.	**Brahms**, No. 4, E m	2.—
429.	**Tschaikowsky**, No. 5, E m	2.50
430.	**Tschaikowsky**, No. 4, F m	2.50
431.	**Haydn**, No. 99 [3], Es	1.20
432.	**Haydn**, No. 85 [15], B (La Reine)	1.20
434.	**Haydn**, No. 100 [11], G (Mil.)	1.20
435.	**Haydn**, No. 94 [6], G (Paukenschl.)	1.20
436.	**Haydn**, No. 92 [16], G (Oxf.)	1.20
437.	**Mozart**, D [385]	1.50
438.	**Haydn**, No. 102 [12], B	1.20
439.	**Haydn**, No. 101 [4], D (Glock.)	1.20
440.	**Strauß**, Don Juan	3.50
441.	**Strauß**, Macbeth	3.50
442.	**Strauß**, Tod und Verklärung	3.50
443.	**Strauß**, Till Eulenspiegel	3.50
444.	**Strauß**, Zarathustra	3.50
445.	**Strauß**, Don Quixote	3.50
446.	**Mozart**, D (o. Men.) [504]	1.50
447.	**Liszt**, Bergsymphonie	2.50
448.	**Liszt**, Tasso	1.50
449.	**Liszt**, Préludes	1.50
450.	**Liszt**, Orpheus	1.—
451.	**Liszt**, Prometheus	1.50
452.	**Liszt**, Mazeppa	2.—
453.	**Liszt**, Festklänge	2.—
454.	**Liszt**, Heldenklage	1.—
455.	**Liszt**, Hungaria	2.—
456.	**Liszt**, Hamlet	1.—
457.	**Liszt**, Hunnenschlacht.	1.50
458.	**Liszt**, Ideale	2.—
459.	**Bruckner**, No. 1, C m	2.50
460.	**Bruckner**, No. 2, C m	2.50
461.	**Bruckner**, No. 3, D m	2.50
462.	**Bruckner**, No. 4, Es (romantische)	2.50
463.	**Bruckner**, No. 5, B	2.50
464.	**Bruckner**, No. 6, A	2.50
465.	**Bruckner**, No. 7, E	2.50
466.	**Bruckner**, No. 8, C m	2.50
467.	**Bruckner**, No. 9, D m	2.50
468.	**Haydn**, No. 93 [5], D	1.20
469.	**Haydn**, No. 103 [1], Es (Paukenwirbel)	1.20
470.	**Volkmann**, No. 1, D m	2.50
471.	**Smetana**, Vyšehrad	1.50
472.	**Smetana**, Moldau	1.50
473.	**Smetana**, Sarka	1.50
474.	**Smetana**, Aus Böhmens Hain und Flur	1.50
475.	**Smetana**, Tábor	1.50
476.	**Smetana**, Blanik	1.50
477.	**Liszt**, Faust-Symphonie	5.—
478.	**Strauß**, Aus Italien	5.—
479.	**Tschaikowsky**, No. 6, H m (Pathétique)	2.50
480.	**Haydn**, No. 95 [9], C moll	1.20
481.	**Haydn**, No. 96 [14], D	1.20
482.	**Franck**, D moll	3.—
483.	**Haydn**, No. 97 [7], C	1.20
484.	**Haydn**, No. 86 [10], D	1.20
485.	**Haydn**, No. 98 [8], B	1.20
486.	**Haydn**, No. 45 [18], Fis m (Abschied)	1.20
487.	**Haydn**, No. 88 [13], G	1.20
488.	**Haydn**, No. 82 [17], C (L'ours)	1.20
489.	**Rimsky-Korsakow**, Antar (Symph. No. 2)	3.—
490.	**Borodin**, No. 1, Es	3.—
491.	**Borodin**, No. 2, H m	3.—
492.	**Mahler**, No. 7	8.—
493.	**Rimsky-Korsakow**, Scheherazade	5.—
494.	**Glasunow**, No. 4, Es	4.—
495.	**Glasunow**, No. 8, Es	4.—
496.	**Skrjabin**, Divin Poème	6.—
497.	**Skrjabin**, Le Poème de l'Extase	4.—
498.	**Strauß**, Heldenleben	5.—
499.	**Strauß**, Alpen-Symph.	6.—
500.	**Tschaikowsky**, Manfred	4.—
501.	**Borodin**, No. 3 A moll	1.50
502.	**Mozart**, C [425]	1.50
503.	**Skrjabin**, No. 2, C m	5.—
504.	**Schubert**, No. 1, D	1.50
505.	**Schubert**, No. 2, B	1.50
506.	**Schubert**, No. 3, D	1.20
507.	**Schubert**, No. 4, C m (Tragische)	2.—
508.	**Schubert**, No. 5, B	1.20
509.	**Schubert**, No. 6, C	2.—
510.	**Strauß**, Domestica	6.—
511.	**Haydn**, No. 73 [26] D (Chasse)	1.20
512.	**Haydn**, No. 31, D (mit Hornsignal)	1.20
513.	**Haydn**, No. 7, C (Le Midi)	1.20
514.	**Franck**, Chasseur maudit	2.—
515.	**Haydn**, No. 8, G (LeSoir)	1.20
516.	**Franck**, Les Eolides	1.50
517.	**Haydn**, No. 48, C (Maria Theresia)	1.20
518.	**Haydn**, No. 55, Es (Schulm.)	1.20
519.	**Trapp**, No. 4. B m	3.—
520.	**Graener**, Sinf. breve	1.50
521.	**J. Chr. Bach**, D	1.—
522.	**J. Chr. Bach**, Es	—.80
523.	**Franck**, Rédemption (In Vorbereitung)	

Ouverturen:

No.		M.
601.	**Beethoven**, Leonore No. 3	1.—
602.	**Weber**, Freischütz	—.80
603.	**Mozart**, Figaros Hochz.	—.60
604.	**Beethoven**, Egmont	1.—
605.	**Weber**, Beherrscher der Geister	1.—
606.	**Mendelssohn**, Melusine	1.—
607.	**Weber**, Oberon	—.80
608.	**Mozart**, Don Juan	—.60
609.	**Weber**, Preziosa	1.—
610.	**Beethoven**, Fidelio	1.—
611.	**Mendelssohn**, Ruy Blas	1.—
612.	**Weber**, Jubel-Ouvert.	1.—
613.	**Mendelssohn**, Sommernachtstraum	1.—
614.	**Mozart**, Zauberflöte	—.80
615.	**Nicolai**, Lustig. Weiber	1.20
616.	**Rossini**, Wilhelm Tell	1.—
617.	**Berlioz**, Waverley	1.—
618.	**Berlioz**, Vehmrichter	1.—
619.	**Berlioz**, König Lear	1.—
620.	**Berlioz**, Röm. Carneval	1.—
621.	**Berlioz**, Korsar	1.—
622.	**Berlioz**, Benv. Cellini	1.—
623.	**Berlioz**, Beat. u. Bened.	1.—
624.	**Tschaikowsky**, 1812	1.50
625.	**Beethoven**, Prometheus	1.—
626.	**Beethoven**, Coriolan	1.—
627.	**Beethoven**, Weihe des Hauses	1.—
628.	**Beethoven**, Leonore No. 1	1.—
629.	**Beethoven**, Leonore No. 2	1.—
630.	**Beethoven**, Ruinen von Athen	1.—
631.	**Beethoven**, Kng. Stephan	1.—
632.	**Beethoven**, Namensfeier	1.—
633.	**Marschner**, Hans Heiling	1.—
634.	**Maillart**, Glöck. d. Erem.	1.—
635.	**Weber**, Euryanthe	1.—
636.	**Schubert**, Rosamunde	1.20
637.	**Mendelssohn**, Hebriden	1.—
638.	**Glinka**, Leben f. d. Zaren	1.20
639.	**Glinka**, Ruslan u. Ludmila	1.20
640.	**Cherubini**, Abenceragen	1.—
641.	**Cherubini**, Medea	1.—
642.	**Cherubini**, Anakreon	1.—
643.	**Cherubini**, Wasserträger	1.—
644.	**Cornelius**, Barb. v. Bagd.	1.50
645.	**Cornelius**, Cid	1.—
646.	**Schumann**, Manfred	1.20
647.	**Schumann**, Genoveva	1.20
648.	**Bennett**, Najaden	2.—
649.	**Wagner**, Tristan u. Isolde	—.80
650.	**Boieldieu**, Weiße Dame	1.—
651.	**Auber**, Eherne Pferd	1.—
652.	**Wagner**, Lohengrin: 1. u. 3. Akt	—.80
653.	**Mendelssohn**, Meeresst. und glückliche Fahrt	1.—
654.	**Rossini**, Semiramis	1.—
655.	**Rossini**, Tankred	—.80
656.	**Brahms**, Akad. Fest-O.	1.20
657.	**Brahms**, Tragische Ouv.	1.20
658.	**Auber**, Schwarz. Domino	1.—
659.	**Auber**, Fra Diavolo	1.—
660.	**Mozart**, Titus	—.80
661.	**Mozart**, Idomeneus	—.80
662.	**Mozart**, Così fan tutte	—.60
663.	**Mozart**, Entführung	—.80
664.	**Smetana**, Verkauft. Braut	—.80
665.	**Wagner**, Meistersinger	1.—
666.	**Wagner**, Parsifal	—.80
667.	**Wagner**, Rienzi	1.—
668.	**Wagner**, Holländer	1.—
669.	**Wagner**, Tannhäuser	1.—
670.	**Reger**, Lustspiel-Ouv.	2—
671.	**Wagner**, Faust-Ouvert.	1.—
672.	**Weingartner**, Lust. Ouv.	2.—
673.	**Volkmann**, Richard III.	1.—
674.	**Volkmann**, Fest-Ouv.	1.—
675.	**Tschaikowsky**, Romeo	1.50
676.	**Gluck**, Iphigenie i. Aulis	1.—

Ouverturen:

No.		M.
677.	**Smetana**, Libussa	.—.80
678.	**Suppé**, Dichter u. Bauer	1.—
679.	**Flotow**, Stradella	1.—
680.	**Flotow**, Martha	1.—
681.	**Bruckner**, Ouvert. in G m (nachgelassen)	2.—
682.	**Mendelssohn**, Heimkehr aus der Fremde	.—.80
683.	**Mendelssohn**, Athalia	1.—
684.	**Mendelssohn**, Paulus	.—.80
685.	**Rossini**, Der Barbier von Sevilla (Elisabeth)	.—.80
686.	**Rossini**, D. dieb. Elster	1.—
687.	**Pfitzner**, Palestrina, 3 Vorspiele	2.50
688.	**Pfitzner**, Christ-Elflein	2.—
689.	**Auber**, Stumme v. Portici	1.—
691.	**Gluck**, Orpheus und Eurydice	.—.50
692.	**Rimsky-Korsakow**, La grande Pâque Russe	3.—
693.	**Lortzing**, Zar und Zimmermann	1.—
694.	**Kreutzer**, Das Nachtlager von Granada	1.—
695.	**Mussorgsky**, Howantschina	—.80
696.	**Weber**, Abu Hassan	1.—
697.	**Weber**, Silvana	1.—
698.	**Schubert**, Alfonso und Estrella	1.—
699.	**Glasunow**, Fest-Ouvert.	1.50
700.	**Pfitzner**, Käthchen v. Heilbronn	1.50
1101.	**Humperdinck**, Hänsel und Gretel	1.20
1102.	**Gluck**, Alceste	—.80
1103.	**Strauß**, Fledermaus	1.—
1104.	**Lalo**, Le Roi d'Ys	1.—
1105.	**Boieldieu**, Kalif von Bagdad	1.—
1106.	**Strauß**, Zigeunerbaron	1.—
1107.	**Verdi**, Macht des Schicksals	1.—
1108.	**Verdi**, Sizilian. Vesper	1.—

Konzerte:

701.	**Beethoven**, Viol.-Konz., D	1.50
702.	**Mendelssohn**, Vl.-Kz. E m	1.20
703.	**Spohr**, V.-K., A m (Gesangsss.)	—.80
704.	**Beethoven**, Klav.-Kz. C m	2.—
705.	**Beethoven**, Klav.-Kzt., G	2.—
706.	**Beethoven**, Klav.-Kz., Es	2.50
707.	**Schumann**, Klav.-K., A m	2.50
708.	**Tschaikowsky**, Viol.-K., D	2.—
709.	**Tschaikowsky**, Klav.-Kst., B m	2.50
710.	**Liszt**, Klav.-Konz., Es	2.—
711.	**Bach**, Viol.-Konz., A m	.—.80
712.	**Bach**, Viol.-Konz., E	.—.80
713.	**Brahms**, Klav.-Kzt., D m	2.50
714.	**Bruch**, Viol.-Konz., G m	2.—
715.	**Brahms**, Klav.-Konz., B	3.—
716.	**Brahms**, Viol.-Konz., D	2.—
717.	**Mozart**, Viol.-Kzt., A [219]	1.50
718.	**Mozart**, Viol.-Kz., Es [268]	1.50
719.	**Mozart**, Klav.-Kz., D [537]	1.50
720.	**Liszt**, Klav.-Konz., A	2.—
721.	**Mozart**, Klav.-Kons., D m [466]	1.50
722.	**Liszt**, Totentanz (Siloti)	1.50
723.	**Brahms**, K. f. V. u. Vc., A m	3.—
724.	**Beethoven**, Klav.-Kzt., C	2.—
725.	**Beethoven**, Klav.-Kzt., B	1.50
726.	**Grieg**, Klav.-Konz., A m	3.—
727.	**Bach**, Konz. f. 2 Viol. D m	1.—
728.	**Lalo**, Symph. espagnole	3.—
729.	**Beethoven**, Tripel-Kzt., C	3.—
730.	**Bach**, Konz. f. 2 Klav., C	1.—
731.	**Bach**, Konz. f. 2 Klav., C m	1.—
732.	**Bach**, Konz. f. 3 Klav., D m	1.—
733.	**Bach**, Konz. f. 3 Klav., C	1.—
734.	**Mozart**, Symph. conc. f. Violine u. Viola, Es [364]	1.50
735.	**Dohnányi**, Variat. über ein Kinderlied f. Pfte.	3.50
736.	**Mozart**, Klav.-Kz., A [488]	1.50
737.	**Mozart**, Klav.-K., Es [482]	1.50
738.	**Franck**, Symph. Variat.	1.50
739.	**Mozart**, Klav.-Kz., C [467]	1.50
740.	**Mozart**, Kl.-Kz., C m [491]	1.50
741.	**Mozart**, K. f. 2 Kl., Es [365]	1.50
742.	**Mozart**, Klav.-K., Es [271]	1.50
743.	**Mozart**, Klav.-Kz., B [450]	1.50
744.	**Bach**, Klav.-Konz. D m	1.—
745.	**Bach**, Klav.-Konz. F m	.—.80
746.	**Weber**, Kzst. f. Pfte., F m	1.—
747.	**Mozart**, Vl.-Kzt. G [216]	1.50
748.	**Mozart**, Vl.-Kzt. D [218]	1.50
749.	**Vivaldi**, Konz. No. 10, H m	—.80
750.	**Vivaldi**, Konz. No. 11, D m	—.80
752.	**Glasunow**, Vl.-Kzt. A m	2.—
753.	**Vivaldi**, Vl.-Kzt. A m No. 6	—.80
754.	**Vivaldi**, Vl.-Kzt. G m	.—.80
755.	**Mozart**, Symph. conc. [Anh. I, No. 9]	1.50
756.	**Viotti**, Vl.-Kzt. A m, No. 22	1.50
757.	**Bach**, K. f. Kl., V. u. Fl. A m	1.50
758.	**Vivaldi**, Konz. f. Flöte D	—.80
759.	**Bach**, Konz. f. 4 Kl., A m	1.20
760.	**Mozart**, Klav.-K., G [453]	1.50
761.	**Mozart**, Klav.-K., F [459]	1.50
762.	**Vivaldi**, Kzt. f. 2 Viol. A m	—.80
763.	**Mozart**, Vl.-Kzt. B [207]	1.—
764.	**Mozart**, Vl.-Kzt. D [211]	1.—
765.	**J. Chr. Bach**, Sinf. conc., A	—.80
766.	**Mozart**, Vl.-Kzt. D [271a]	1.50
767.	**Mozart**, Kz. f. Fl. u. Hf. [299]	1.—
768.	**J. Chr. Bach**, Sinf. conc., Es	—.80
769.	**Haydn**, Vc.-Konz., D	1.—
770.	**Sibelius**, Vl.-Kzt., D m	2.50

Verschiedene Werke:

801.	**Berlioz**, 3 Stck. a. „Faust“	1.—
802.	**Tschaikowsky**, Capriccio italien	2.—
803.	**Beethoven**, 2 Violin-Romanzen (G dur, F dur)	—.60
804.	**Mendelssohn**, 5 Stücke a. „Sommernachtstraum“	1.20
805.	**Brahms**, Haydn-Variat.	1.20
806.	**Wagner**, Siegm. Liebesl.	—.50
807.	**Wagner**, Walkürenritt	1.—
808.	**Wagner**, Wotans Abschied u. Feuerzauber	1.50
809.	**Wagner**, Waldweben	.—.80
810.	**Wagner**, Siegfried-Idyll	—.80
811.	**Wagner**, Trauermusik a. „Götterdämmerung“	.—.50
812.	**Wagner**, Karfreitagszauber	.—.50
813.	**Wagner**, Huld.-Marsch	—.80
814.	**Wagner**, Bacchanal aus „Tannhäuser“	1.50
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